

A STYLISTIC ANALYSIS OF LANGUAGE USE IN ADVERTISING: A STUDY OF
ADVERTISEMENTS OF SELECTED SMALL TO MEDIUM ENTREPRENEURS IN
THE OSHANA REGION

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ABSTRACT

This thesis was a stylistic analysis of language use in advertising, a study of advertisements of selected Small to Medium Entrepreneurs in Oshana region. The main purpose of the study was to explore and discuss the most common stylistic devices used in advertisements by SMEs in Oshana region, and to analyse the stylistic features used in advertisements by SMEs. The study examined how the English language used in selected advertisements reflects the AIDA (Attention, Interest, Desire and Attention) principle of advertising, and it also proposed suitable linguistic styles that can be used by SMEs in advertising. A qualitative research design and an explorative research design were chosen because of the nature of the study. The researcher used a content analysis to analyse the language used in the selected advertising texts. Judgemental and convenient sampling techniques were used to select a sample of 20 SMEs' advertisements in Oshana region. The study was informed by the Textual Conceptual Functions (TCFs), it was also informed by the linguistic- stylistics theory, the critical discourse analysis theory, and the use of AIDA principles in advertising, that focused on exploring and analysing stylistic and linguistic devices that were employed in the advertisements. The study revealed that advertisers of the selected advertisements used linguistic devices like adjectives, adverbs, nouns, pronouns and verbs, and they also used different designs, colours, slogans, font sizes, font faces, images and others. The advertisements employed the use of stylistic levels such as grammatical, phonology, graphology, lexicology and semantics. The study revealed that advertisers attract the attention of potential customers through the incorporation of the AIDA principles to increase sales through the use of allusion, metaphor, graphic onomatopoeia, allusion, assonance, alliteration, imagery, neologism,

affixation, synecdoche, and others. This study is a great contribution to the field of research in the language used in advertising by SMEs in Oshana region in Namibia.

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DEDICATION

This thesis is dedicated to my wonderful mother, Asteria Tshokupe Iita, and my father, the late Mesag Victory Namwandi, may his soul rest in eternal peace. It is also dedicated to my daughter Faith Iyaloo Megameno Fillemon with lots of love.

DECLARATION

This study is my original work and it has not been submitted for a degree program or examination at any other institution of higher education. No part of this thesis may be reproduced, stored in any other retrieval system, or transmitted in any form, or by any means (e.g. electronic, mechanical, photocopying or otherwise) without the permission of the author, or that of the University of Namibia on my behalf. I further declare that all the works cited have been indicated and acknowledged by means of references.

Signature.....

Date.....

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CHAPTER ONE

INTRODUCTION

1. Introduction

This study aims at presenting a stylistic analysis of language use in advertising, namely of a selection of the advertisements of selected small to medium entrepreneurs (SMEs) in the Oshana region. This chapter is detailed with information about the background of the study, the problem statement, the research objectives, significance, limitations and delimitation of the study.

1.1 Background of the study

In the past few decades, advances in marketing techniques have triggered the growth of advertising genres. In today's world, companies deploy a variety of manipulative language devices in order to distinguish their products from those of their competitors, and also to capture the attention of consumers. While products from companies tend to be similar and do not vary much from each other, marketers utilise language to distinguish their products from those of their rivals' (Foster, 2001). As such in the business world, it is now widely accepted that the employment of language styles in advertising texts can influence consumer behaviour significantly (Verdonk, 2002).

However, despite this widespread acknowledgement, Sells and Gonzales (2002) earlier warn that caution should be taken when applying language styles in different contexts. They argue that different cultures may have different expectations with regards to stylistic choices and the language employed in advertising genres. As such, while a

particular style may be successful in one social setting it may have a negative impact in another. Their findings have since been supported by studies, such as those of Agbede's (2016), Harlinanda's (2010), and Qiming's (2008).

Noticeably, starting from 2005 onwards, the work of Sells and Gonzales appears to have rejuvenated the demand for research in language use and stylistic analysis. Ever since Sells and Gonzales' findings, several notable studies have been conducted. Li (2009) conducted a stylistic analysis of magazine advertisements of the Atkins Chocolate Bar in China, where-as Duboviciene and Skorupa (2014) analysed stylistic features of texts in advertising slogans in Lithuania. Eruchalu (2015) analysed stylistic features of billboard advertisements in newspapers in Nigeria, while Agbede (2016) conducted a stylistic analysis of selected bank advertisements in newspapers from South Africa and Nigeria.

Given this background, a critical discourse analysis was employed, where selected SMEs' advertisements were explored and analysed to discover the stylistic features and persuasive techniques employed. This stylistic study helped in dissecting advertisements, and as such, it could be used by SMEs to link persuasive language to relevant cultural contexts with the aim of increasing sales.

1.2 Statement of the problem

It is now commonly agreed that stylistic analysis helps in dissecting advertisements and, as such, can be utilised to link persuasive language to relevant cultural contexts (Agbede, 2016; Harlinanda, 2010; Qiming, 2008). Sells and Gonzales (2002) earlier warn that, while language use and linguistic styles could work in a particular scenario, they might

not work in a different social setting. This, according to Sells and Gonzales (2002), is because language styles can be viewed in different ways, depending on the target audience and social contexts. Skorupa (2014) advises that, before placing an advertisement, an analysis should be done to determine the language use and contextual settings.

However, there has not been any study conducted on the language styles employed by small to medium entrepreneurs in advertising texts in Namibia. Instead, a few related studies have focused on other issues. Haulofu (2017) conducted a stylistic analysis of the online advertisements of mobile telecommunication companies, while Nepolo (2015) analysed the stylistic features of figurative language utilised by Diescho in his dictums from January 2014 to December 2015. Salomo (2015) undertook a critical discourse analysis of Metropolitan and Sanlam Namibia's English print advertisements in *The Namibian* newspaper. However, none of these studies explored the language styles employed by small to medium entrepreneurs in advertisements.

Based on this shortfall, the aim of this research was to conduct a stylistic analysis of the language employed in the texts of the advertisements of selected small to medium entrepreneurs operating in the Oshana region in Namibia. The study established helped in dissecting advertisements, and as such, could be used to link persuasive language to relevant cultural contexts. It could help SMEs to consider proposed recommendations when advertising in order to increase sales.

1.3 Research objectives

In order to achieve the main objectives of the research, the study has:

- explored and discussed the most common stylistic devices employed in advertisements by SMEs;
- analysed the stylistic features employed in advertisements by SMEs;
- examined how the English language used in the selected advertisements reflects the AIDA (Attention, Interest, Desire and Action) principle of advertising; and
- proposed suitable linguistic styles that could be used by SMEs in advertising.

1.4 Significance of the study

This study identified and analysed the stylistic features used by SMEs in advertising, and it examined how language is used to convey meaningful and intended messages in different contexts. The study is significant because it specifically analysed the language use in the advertisements of selected SMEs in Ongwediva and Oshakati in Namibia.

This study also serves as a supplement to the existing literature regarding stylistic analysis in advertising in the English language. Entrepreneurs may benefit from the study by gaining information and knowledge on the use of appropriate language in advertising. The findings of this study will broaden entrepreneurs' understanding of persuasive language, and that of the AIDA principle in advertising. This study also serves as a basis on which future research could be conducted.

1.5 Limitations of the study

This study only focused on a stylistic analysis of the language employed in twenty (20) advertisements of selected SMEs only in Ongwediva and Oshakati. There were some difficulties in collecting some of the advertisement texts, and this could have constrained the sample size that was analysed.

1.6 Delimitation of the study

The study was conducted only in Ongwediva and Oshakati due to the accessibility of the data. The researcher only focused on advertisements written in the English language. The results of this study will not be generalised to other towns and regions.

1.7 List of Acronyms

SME: Small to Medium Entrepreneurs

AIDA: Attention, Interest, Desire, Action

1.8 Outline of chapters

Chapter One presents the introduction of the study, statement of the problem, research objectives, significance of the study, limitations and delimitation of the study, the list of acronyms, as well as an outline of the chapters.

Chapter Two focuses on the literature review and the theoretical framework of the study. Different researchers have drawn different conclusions which are discussed in more detail in this chapter.

Chapter Three presents the research methodology which entails the research design, population, sample, research instruments, procedure, data analysis and research ethics.

Chapter Four is a presentation of the data analysis and interpretation of the collected data.

Chapter Five gives a brief discussion of the research findings, conclusions and finally recommendations for further research.

CHAPTER TWO

LITERATURE REVIEW AND THEORETICAL FRAMEWORK

2.1 Literature review

2.1.1 Introduction

This chapter presents a comprehensive literature review to conduct a stylistic analysis of language use in advertising texts. The chapter commences with the presentation of different definitions of key terms, such as language, language use and stylistic analysis. Thereafter, the chapter then discusses various styles by which language can be used to manipulate the reader's frame of mind and achieve desired objectives are discussed.

This is followed by an exploration of the way in which such manipulation affects advertising texts in a Namibian context and investigates the extent to which Namibian SMEs in the Oshana region employ different language styles in their advertising texts. The chapter concludes by outlining the theoretical framework that guided the fieldwork.

2.1.2 Background

As earlier alluded to, the aim of the study was to conduct a stylistic analysis of advertising texts used by SMEs operating in the Oshana region in Namibia. It was established that in order to achieve this aim, it was initially important to review two fundamental issues.

Firstly, it had to be considered that this research project revolved around the use of language. As such, it was initially critical to understand the term, language, in its entirety and, more so, establish what effect it had on individuals.

Secondly, it was also vital at the beginning to try and identify the determinants that influenced the choice of language. This could then probably assist in explaining the

different linguistic styles that SMEs in the Oshana region employed in compiling their advertising texts. Therefore, in view of this, the next section first explores the literature related to language, before reviewing literature related to the stylistic analysis of advertising texts.

2.1.3 Definitions of language

Many definitions of language were found in literature. For example, Sweet (2005) an English phonetics scholar, defines language as the expression of ideas by means of speech and sounds that are combined into words. The words are then merged into sentences, where the sentences convey ideas and thoughts. However, Lam (2005) takes a different route and defines language as a system of communication where sounds or signs convey objects, actions and ideas. Interestingly, Sapir (1921) in a previous study provided a similar definition to that of Lam (2005), despite looking at language from an instinctive perspective. In his definition, Sapir (1921) argues that language is simply a non-instinctive method of communicating ideas, emotions and desires. This, according to his argument, is achieved by means of utilising voluntarily produced symbols. Noticeably, since Sapir (1921)'s argument, a variety of other definitions that seem to share his views have emerged. Such definitions are found in the work of Bell (1968), Oscar (1997) and Bishop (2003).

2.1.4 The role of language

From the definitions cited above, a common theme appears to emerge, namely that language is a system of arbitrary, vocal symbols that social groups employ to communicate issues, ideas, emotions and desires. This means that, if a language is to be described in this manner, it could serve a number of purposes in social settings. For

example, language could be employed as propaganda in politics or to create perceptions in advertising or, worse still, to deceive the reader. The work of Sapir (1921) and Whorf (1956) was among the few studies found that seemed to substantiate this deduction. In their hypothesis, Sapir and Whorf describe what they refer to as the principle of linguistic relativity. According to Sapir and Whorf, the principle of linguistic relativity asserts that the structure of a language affects the way in which people view the world. To explain the principle better, Sapir and Whorf split the principle into two versions, namely the strong version and the weak version. The strong version attests that language determines thought and linguistic categories limit and influence cognitive behaviour, whereas the weak version indicates that linguistic categories and usage only affect thought and decisions. In clarifying the principle Whorf (1940) said,

We cut nature up, organize it into concepts, and ascribe significances as we do, largely because we are parties to an agreement to organize it in this way - an agreement that holds throughout our speech community and is codified in the patterns of our language (Whorf, 1940).

Likewise Sapir (1929), in simplifying the principle, indicates that

Human beings...are very much at the mercy of the particular language which has become the medium of expression in their society. ...The fact of the matter is that the 'real world' is to a large extent unconsciously built up on the language habits of the group (Sapir, 1929).

Based on these arguments, one can conclude that language is, therefore, important and can frame how people think, and perhaps explain how some cultures are organised. In view of this, the next few paragraphs present a comprehensive review of literature related to the effect of language use.

2.1.5 The effect of language use

A significant number of studies seem to acknowledge that language use affects the way people think (Bell, 1968; Christopher, 2012; Smith, 2008). In an attempt to verify this, Boroditsky and Thibodeau (2011) conducted an experiment to explore how metaphors influenced the way people reason. In the experiment, participants were asked to read one of two versions of a crime paragraph and thereafter answer questions. The two versions of the paragraph differed only in the embedded metaphor: In one paragraph, crime was described as a beast, and in the other, crime was described as a virus. The remainder of the paragraph consisted of crime statistics, which were the same in both versions. Half of the participants were given the crime-as-beast version and half the crime-as-virus version. An excerpt of the paragraph is given below:

Crime is a {wild beast preying on/virus infecting} the city of Addison. The crime rate in the once peaceful city has steadily increased over the past three years. In fact, these days it seems that crime is {lurking in/plaguing} every neighbourhood. In 2004, 46,177 crimes were reported compared to more than 55,000 reported in 2007. The rise in violent crime is particularly alarming. In 2004, there were 330 murders in the city, in 2007, there were over 500.

This report was followed up with two questions:

- 1) In your opinion what does Addison need to do to reduce crime?
- 2) Please underline the part of the report that was most influential in your decision.

The last question was aimed at discovering whether participants explicitly noticed or made use of the metaphor. From the results it was discovered that 71 percent of the participants called for more enforcement when they read the paragraph where crime was described as a beast. However, when the metaphor was changed to virus, the number dropped to 54

percent. It was also noticed that participants who read that crime was a virus mostly proposed investigating the root causes of the issue and instituting social reforms. Whereas participants who read that crime was a beast proposed fighting back the crime by hiring police officers and building jails. From these results, it was concluded that metaphors influenced how people conceptualise and, in turn, approach problem-solving of social issues.

In another study, Boroditsky (2007) conducted a practical test in a bid to understand how language use affected the way people perceived reality. In the study, speakers of English, Spanish, and Japanese watched videos of two people popping balloons, breaking eggs, and intentionally or unintentionally spilling drinks. When asked later who broke what, it was noticed that speakers of Spanish and Japanese did not remember who was responsible for the accidents but, in contrast, English speakers could remember. To understand the causes of this phenomenon, the study noticed that English speakers usually described events in terms of agents doing things, for example, *John broke the vase*, whereas speakers of Spanish or Japanese are less likely to mention the agent when describing an accident. They would rather say *The vase broke*. The study concludes that language use affects the manner in which speakers of different languages actually remember the same event.

In another study, Levinson (2003) provides a striking example of how language shapes thought. Levinson found that Aboriginal languages in Australia did not use terms such as *left* and *right*. Instead, they use cardinal directions like north, east, south and west. Based on this, the study found that speakers of such languages were remarkably good at staying oriented, even when inside confined spaces such as buildings.

More recently Boroditsky (2007), in her research, noticed that people's ideas of time differed across languages. For example, English speakers tended to talk about time using horizontal spatial metaphors (*The best is ahead of us; the worst is behind us*), whereas, in comparison, Mandarin speakers had a vertical metaphor for time (the next month is the *down month* and the last month was the *up month*). As such the use of various metaphors had an impact on how different people conceptualised time.

In summary, the literature reviewed above describes how languages shape the way people think about space, time, and objects. Interestingly, the studies also explored how language use influenced the manner in which people construed events, reasoned about causality, maintained orientation, understood material substance, experienced emotion, reasoned about things and created perceptions. Putting together these results show that linguistic processes are pervasive in most fundamental domains of people's lives. They seem to be omnipresent and are constantly shaping people's cognitive frameworks.

However, the discussions done so far give rise to a few important questions. For example if language use is important, then what are its determinants? Is language use static or dynamic? Does it evolve with time? What could be the effect of using an inappropriate language?

The next few paragraphs explore these questions.

2.1.6 Determinants of language use

Ronald (2006) indicates that the study of language use in a particular setting is classified under the field of sociolinguistics. According to Ronald (2006), sociolinguistics determines, through the study of social attitudes, why particular words may be considered

appropriate or inappropriate. Sociolinguists also study the grammar, phonetics, vocabulary, as well as other aspects of language.

2.1.7 Definition of Sociolinguistics

Webber (1986) defines sociolinguistics as a descriptive study that explores the effect that society has on language. According to Webber (1986), sociolinguistics takes into account fundamental aspects such as the speech community, prestige, social affiliation, class stratification and cultural norms, and then examines how these aspects shape language use.

The next few paragraphs discuss these fundamental aspects.

2.1.7.1 Speech community

Speech community is a concept in sociolinguistics that describes the manner in which a distinct group of people use language in a unique and mutually accepted way among themselves (Webber, 1986). Speech communities can be members of a profession with a specialised jargon, distinct social groups like high school students or hip hop fans, or even tight-knit groups like families and friends. According to Webber (1986), members of speech communities will often develop slang or jargon to serve the group's special purposes and priorities.

2.1.7.2 Linguistic insecurity

Linguistic insecurity can determine how a particular group of people use language. According to Smith (2015), language insecurity comprises feelings of anxiety, self-consciousness or lack of confidence surrounding the use of their own language in the mind of a speaker. Often, this anxiety comes from speakers' belief that their use of language

does not conform to the perceived standard or the style of language expected by the speakers' interlocutors (Smith, 2015).

Bell (1968) argues that linguistic insecurity is situationally induced, and is often based on a feeling of inadequacy regarding personal performance in certain contexts, rather than the fixed attribute of an individual. According to Bell (1968), this insecurity can lead to stylistics, and phonetic shifts away from an affected speaker's default speech variety, possibly performed consciously on the part of the speaker or may be reflective of an unconscious effort to conform to a more prestigious or context-appropriate style of speech.

Linguistic insecurity is linked to the perception of speech styles in any community, and so may vary based on socio-economic class and gender. It is also pertinent in multilingual societies.

2.1.7.3 Social network

Benn (2015) describes a social network as a setting that defines the scope of linguistic relations between individual members in a community. According to Benn (2015), a social network may not only apply to the macro-level of a country or a city, but also to the inter-personal level of neighbourhoods or families.

Understanding language in society means that one also has to understand the social networks in which language is embedded. The looseness or tightness of a social network may affect speech patterns adopted by a speaker. Using this reasoning Dubois and Horvath (2003) found that speakers in one Cajun Louisiana community were more likely to pronounce English differently if they participated in a relatively dense social network.

2.1.7.4 Class stratification

According to Webber (1986), class and occupation are among some of the linguistic markers found in society. One of the fundamental findings of sociolinguistics, which has been hard to disprove is that, class and language variety are related.

Members of the lower class tend to speak less standard language, while the middle and the upper middle class will, in turn, speak closer to the standard. However, the upper class, even members of the upper middle class, may often speak 'less' standard than the middle class. This is because not only class, but class aspirations also play a crucial role.

2.1.7.5 Class aspiration

Studies, such as those by Labov (1960), have shown that social aspirations influence speech patterns and language use. In the process of wishing to be associated with a certain class (usually the upper and upper-middle class) people who are moving in that direction socio-economically will adjust their speech patterns to sound like them.

To summarise, the discussions so far explored the determinants of language use, and studied how language use creates perceptions. However, the aim of the study was to conduct a stylistic analysis of advertising texts employed by SMEs operating in the Oshana region in Namibia. While the discussion above gave insight into the importance of language use and, furthermore, highlighted the effect it had on creating perceptions, the various styles and approaches in which language could be employed to create perceptions in advertising texts have not yet been explored.

Therefore, in line with the research objectives, the next section now explores the literature related to language use within the context of advertising texts. The section begins by outlining definitions of advertisements.

2.1.8 Advertisements

Borden (2007) defines advertising as persuasion by means of mass communication media. Frank (2005) defines an advertisement as a notice or announcement in a public medium, promoting a product, service, or event or publicising a job vacancy. While Bishop (2003) defines an advertisement as a message intended to inform or influence people who receive it and paid for by those who send it. Other, similar definitions were found in Bill (2014) and Rick (2013).

From these definitions, it seems that the purpose of advertising is to inform the recipients about products or services, and convince them to utilise these. Also from the definitions, one can conclude that in some instances, advertisements could be used to create an image of a company's services or products. Ann (2015) indicates that an advertisement can be analysed and categorised in a number of ways such as style, target audience, geographic scope, medium, or purpose. The last point gives rise to advertising modelling.

2.1.8.1 The AIDA advertising model

AIDA is an acronym that stands for Attention, Interest, Desire and Action. The AIDA model is widely used in marketing and advertising to describe the steps or stages that occur from the time when a consumer first becomes aware of a product or brand through to the time when the consumer trials a product or makes a purchase decision. Given that, many consumers become aware of brands through advertising or marketing communications, the AIDA model helps to explain how an advertisement or marketing

communication message engages and involves consumers in brand choice. In essence, the AIDA model proposes that advertising messages need to accomplish a number of tasks in order to move the consumer through a series of sequential steps from brand awareness through to action. Some of the tasks that need to be met are appropriate language use and correct linguistic styles. Ultimately other aspects that could affect the model are language determinants such as speech community, prestige, social affiliation, class stratification and cultural norms.

2.1.9 Approaches to analysing advertising texts

In order to investigate whether an advertising text captures attention, interest, desire and action, according to the AIDA model, several approaches have been employed. To illustrate this, Titscher et al., (2000) outline the different methods of text analysis. The methods cover a broad and diverse range of practices such as grounded theory, ethnographic approaches, psychoanalytic methods, qualitative heuristic text analysis, narrative semiotics, critical analysis, critical discourse analysis and stylistic analysis.

De Beaugrande and Dressler (1981) established that the different approaches could be classified into the two categories of analysis, namely linguistic and non-linguistic analysis. According to De Beaugrande and Dressler (1981), approaches falling under linguistic and sociolinguistic analysis pay attention to linguistic details, such as the form and texture of text, whereas approaches falling under non-linguistic methods focus mainly on the semantic dimension of coherence.

In analysing De Beaugrande and Dressler's distinction, one can conclude that the main difference between linguistic and non-linguistic analysis is that non-linguistic methods focus mainly on semantic coherence, which is constitutive for the construction of

meaning, whereas linguistic methods are based on a systematic analysis of both dimensions, namely coherence and detail. They are suggesting that the aim in linguistic analysis is to make the interconnection between the cohesion and coherence dimensions apparent.

However, and notwithstanding that, a variety of literature streams show that different scholars have taken different linguistic approaches when analysing advertisements (Fairclough, 1995; Titscher et al., 2000). As such the next few paragraphs review the various linguistic approaches that different scholars used to analyse advertisements.

2.1.9.1 Conversation analysis

Conversation analysis describes the formal structure of conversations openings, turn-takings, closings, topic control, and interruptions. It then analyses how they operate under the institutional constraints of the media. The strength of conversation analysis is that it provides linguistic description, focusing on the organisation of interaction, without considering the context. Context is defined within the text, dependent on the explicit mentioning of relevant factors by the speakers (Schegloff, 1998).

Interestingly, Drew et al., (2000) employed conversation analysis to explore how communicative choices made by health professionals impacted the quality of interactions during patient participation. To achieve their objective, they collected data from individuals through interviews, diaries, personal tapes and tape-recorded meetings. They then examined the relationship between social structures; social identities and conversational structures such as code switching and language preference. The study concluded that patient participation in primary care consultations was shaped by the ways in which doctors designed their turns at talk.

In a similar study, Falk et al. (1999) attempted to establish the nature of the interactive productivity between the local networks in a community. They employed conversation analysis, and concluded that social capital could only exist if it were somehow able to be produced in bilingual interaction. Noticeably, most of the conversation analysis studies that were reviewed tend to refrain from extensive theoretical and methodological discussion. Instead, the research papers tend to focus exclusively on empirically based discussions. Harris (2004) also points out this observation and argues that this poses a severe limitation to the validity of findings related to conversation analysis.

2.1.9.2 Critical Discourse Analysis

Critical Discourse Analysis is a methodology that facilitates the assessment of language use. According to Locke (2004), Critical Discourse Analysis examines the form, structure and content of discourse, from the grammar and wording employed, to its reception and interpretation by the audience. The use of verbs, pronouns and nouns in discourse, as well as the content and tone of discourse, are part of this analysis. As such, the methodology facilitates an assessment based on more than simple quotations, but rather on what the discourse is doing and what it is being asked to do in its production, dissemination and consumption.

A variety of studies have employed critical discourse analysis. For example Tahmasbi and Kalkhajeh (2013) used critical discourse analysis to study advertisements from Iranian banks. The purpose of the study was to detect how Iranian banks manipulated realities and ideologies in commercial advertisements. The study investigated 16 commercial advertisements broadcasted on Iranian national television. The study concluded that

critical discourse analysis was an appropriate method to detect the manipulative language of advertised texts used to convince people.

Similarly, Kuldip et al., (2013)'s study examined beauty advertisements in local English magazines from a critical discourse analysis perspective. The study mainly focused on the use of language in beauty advertisements and strategies employed by advertisers to manipulate and influence their customers. The analysis was based on Fairclough's three-dimensional framework and as such attempted to analyse the way in which ideology of beauty was produced through advertisements. Qualitative research was conducted and the study discovered that advertisers used various strategies to manipulate women. The advertisements promoted an idealised lifestyle and manipulated readers, to a certain extent, into believing that whatever was advertised was true.

In a similar study, Vahid and Esmae'li (2012) analysed six different advertisements in order to investigate the intentions and techniques of consumer product companies when they reached out for more consumers. Critical Discourse Analysis was used to analyse texts and Norman Fairclough's 3-D model was used to analyse the data. The results of the study showed that, when private producers intended to persuade the viewer to buy a special product, they had the power to influence the viewer.

From the submission above, it can be argued that Critical Discourse Analysis attempts to determine the relationship between the actual text and the processes involved in listening, speaking, reading and writing. As a result, Critical Discourse Analysis challenges one to move from seeing language as abstract to seeing our words as having meaning in a particular historical, social and political condition. However, critics of Critical Discourse

Analysis argue that the treatment of the context on the micro- and macro-level is the biggest methodological weakness. The micro-level discourse analysis is slightly unable to give a satisfactory analysis because it does not utilise the concepts in a more dynamic context, and the second reason is that at macro-level, it pays limited attention to accessing all the various sources of communication.

2.1.9.3 A Sociolinguistics Approach

Sociolinguistics is the descriptive study of the way in which social aspects, such as cultural norms, ethnicity, religion, status, gender and education affect the way language is used. It also studies how language varieties differ between groups. Akinbode (2012) was among the several researchers who employed sociolinguistics approach. In his study, he analysed the language used in advertisements in selected Nigerian mass media commercials. The aim of his research was to identify the essential characteristics of advertising language that enabled the advertisers to convince the target audience and also to establish the way in which such advertising language influenced the consumer's purchasing attitude.

Noticeably, Akinbode's theoretical framework was based on interactional sociolinguistics. According to Tannen (2005), interactional sociolinguists attempt to analyse audio or video recordings of conversations by focusing not only on linguistic forms such as words and sentences, but also on subtle clues such as prosody and register.

Interestingly, Akinbode's study concludes that effective advertising language must be appropriate to the consumer and the language of advertising does not have to pay attention to the conventional rules of grammar. In a similar study, Patpong (2006) employed

sociolinguistic analysis, and explored persuasive language from selected samples of talisman advertisements. The study explored the talisman advertisements sequentially, by investigating patterning in each content section, context, semantics and lexical grammar. The study found fourteen generic stages in the context section. In the semantics section, each generic stage was realised by semantic properties, which were, in turn, realised lexicon grammatically.

From the sociolinguistic studies reviewed above, it becomes apparent that sociolinguistics is preoccupied with defining variation, linguistic change, dialect, bilingualism, register and style. As such, it seems reasonable to infer that sociolinguistics analyses the match between these closely related but different systems. It is also observed that there are two qualitatively different ways of probing sociologically into language. The methods are thematically and historically delineated. One of the methods is mimetic and it is believed that language communications and their functioning mechanisms reflect or represent the social structures. The second sociological approach to language and communication is rhetorical, it is believed that communication shapes identities. Consequently, the two mainstreams, despite their common sources and shared goals, appear to concentrate on different problems.

2.1.9.4 Semantics Approach

According to Zein (2015), semantics is the study of meaning. In studying semantics, a distinction can be drawn between the meanings attributed to the individual word or those in larger syntactic units. In semantic analysis a word is analysed in terms of a number of components of meaning. That is, during such analysis, the word is broken down into meaningful components which form the total sum of the meaning in a word. From a

functional perspective, Zein (2015) argues that a semantic analysis is capable of determining the presence or absence of semantic features. For example, by finding out the right semantic property of a word it is possible to choose the appropriate noun as the subject of a verb.

Several studies have since applied this technique. For example, in a study on the uniqueness of the choice of words employed in the language of advertising, Emodi (2011) conducted an analytical study of the language features of English advertisements at a semantic level. The study attempted to observe the core objectives of advertisements that were embedded in the act of persuasion. Noticeably in the study, Emodi discusses how advertisers employ words to achieve their objectives. To achieve this, the research studied the metaphoric use and connotative meaning of words, misspelt words, punning, adjectives, coined words, repetition, non-existing words and ambiguous statements. The research was built on a corpus of over 20 English advertisements. Through the detailed survey of all the advertisements, the semantic features of the language of advertising were summarised. The study concludes that the words employed by advertisers are mostly enticing in nature. Moreover, the process in which the consumer is deceived by the advertisement lies solely in the techniques of language utilised by the advertiser.

In a similar analysis, Sugiharti and Yurike (2016)'s study examined English words that were used in advertising, especially on billboards along the road in Batam. The study investigated the meaning of words on those English billboard advertisements by employing the theory of semantics. As such, twenty English billboards were sampled as primary sources of information, and the study discovered that lexical meaning was used mostly in English billboard advertisements, and that conceptual meaning was rated first, while connotative meaning was second and social meaning third.

From the discussion above, it appears that the meaning of each word in the language used in an advertisement is formed by a set of abstract characteristics, namely semantics. Accordingly, the studies above exposed features, such as semantic properties, sense components, semantic markers, semantic components), which act as the determinants for distinguishing one word from another. The theoretical assumptions underlying this approach are that the total meaning of a word can be analysed in terms of a number of distinct elements or semantic features, and that one kind of word can be distinguished from another by extracting the main features; however, such assumptions present a methodological weakness. For example, semantic analysis is incapable of explaining the connotative or figurative meaning of words. This implies that semantic analysis is capable of describing words that share certain semantic properties, but fails to analyse all the vocabulary items of the language. As a result, some critics such as George (2013) argue that semantic analysis is limited in focus and mechanical in style.

2.1.9.5 Pragmatics approach

According to Puig (2003), pragmatics is a method that is similar to discourse analysis, but goes further and focuses on higher units of speech acts and conversation turns. In pragmatics analysis, language is analysed by means of considering the construction context and speaker intention, as well as examining implicit elements which the listener has to process. A simpler definition was found in Richards (1985). According to this definition, pragmatics is defined as the study of the use of language in communication, particularly examining the relationship between sentences, the contexts, and situations in which they are used. According to Richards (1985), pragmatics includes the study of:

1. The way in which the interpretation and use of utterances depend on knowledge of the real world.
2. The way in which speakers use and understand speech acts.
3. The way in which the structure of sentences is influenced by the relationship between the speaker and the hearer.

As in other fields of linguistic analysis, scholars of pragmatics have also analysed advertisements. Interestingly, Chen (2011) undertook a pragmatics analysis of fuzziness in advertisements. The aim of the study was to establish the pragmatics theories adopted by advertisers to persuade and impress the target audience. The study applied the politeness principle and the relevance theory, and it discovered that fuzzy expressions could convey information effectively and make the advertisement brief and aesthetic. In a similar study, Tanaka (1996) provided a pragmatics analysis of the linguistic devices that were used in advertisements. The study looked at the stratagems which advertisers employed to gain and retain the attention of their audience. By employing the relevance theory as a framework, the study set out the key aspects and applied them to the advertising language in Britain and Japan. Particular emphasis was placed on covert communication, puns, and metaphors. The study found compelling evidence that pragmatism offered detailed textual analysis of figures of speech and as such enhanced the interpretation of advertising texts.

Acheoah (2012) also adopted a pragmatic approach and analysed selected sign-board advertisements in Nigeria. The study focused on the advertisers' choice of linguistic elements. The study discovered that pragmatic theories such as illocutionary forces were a strong persuasive instrument. It was also noticed that in their choices of words,

advertisers relied on the mutual knowledge of their audience. Acheoah (2012) notes that advertisers achieve their illocutionary goals by skilfully using linguistic and paralinguistic elements of communication to captivate, excite, and persuade the audience to embrace products and services.

However, he cautions that many business organisations have failed because of poor advertising strategies. As such, the power of advertising cannot be over-emphasised when it comes to enticing customers. He also moves away from the general belief that advertisements are employed to exaggerate, deceive, and manipulate customers. Rather, advertisements could be employed to persuade, and the prospective customers still have the free will to choose. He notes that this persuasion could be achieved through fairness, rather than through foul means; hence, the audience is in a position to make independent choices. Acheoah concludes that, advertisers rely on mutual contextual beliefs, world knowledge, presuppositions, and the like, to advertise products effectively, and messages of advertising should also be situated within social and psychological contexts.

From the discussion above, it appears that pragmatics is a method of analysing the relation between signs and their interpretations. In this view, it can then be argued that the most important pragmatic elements are speech acts. Consequently, pragmatics analysis plays a decisive role in assessing effective communication strategies. It is also interesting to note that, from some of the studies reviewed above, conceptions about advertisements in association with pragmatics turn the usual rhetoric into a speech activity coordinated by normative linguistic dimensions.

However, critics of the pragmatic approach, such as Dramnescu (2016), argue that one of the weaknesses of the pragmatic approach is that more emphasis is placed on occasional

meaning at the expense of the standard meaning of language in discourse. As a result, the linguistic implication, as well as the pragma-deviant and geo-implication bedevil the well-established and logical position that word meanings have to a sentence. In addition, they also argue that the pragmatic approach does not attempt to examine speech act taxonomy.

2.1.9.6 Semiotics approach

According to Najafian and Dabaghi (2002), there are two inter-related categories in which the definitions of semiotics can be found. They are, namely the study of signs and symbols as elements of communicative behaviour. This also includes the analysis of the systems of communication, such as language, gestures or clothing. On the other hand, they can also be classified as a general theory of signs and symbolism, usually divided into the branches of pragmatics, semantics, and syntax. According to the

Swiss linguist and semiotician De Saussure (1910), there are two main parts to any sign:

1. Signifier: This connotes any material thing that is signified, be it an object, words on a page, or an image.
2. Signified: The concept which the signifier refers to. This would be the meaning that is drawn by the receiver of the sign.

Semantics: Relations between signs and the things to which they refer. It focuses on the relationship between signifiers, like words, phrases, signs, and symbols, and what they stand for; that is, their denotations. For example, *the young* can mean a colt, filly, piglet, baby, puppy or kitten.

Syntax: Relations among signs in formal structures. An example is the arrangement of words and phrases to create well-formed sentences in a language (example: grammar).

Pragmatics: Relationship between signs and the effects they have on the people who use them based on their context, pre-existing knowledge, inferred intent, and other factors.

2.1.9.6.1 Semiotics in marketing communications

In marketing communications and advertising, semiotics play a key role in determining the success or failure of any advertising endeavour. Through the effective deployment of verbal, visual and performance actions by the consumer, companies can strengthen their reach to their customers. These symbolic elements include logos, rituals, cultural symbols, colours, iconic individuals, texts, and advertisements. A great example of effective use of semiotics is found in the use of metaphors. These commonly understood concepts tend to resonate easily with your target audiences. For example, “a glass half full” is perceived as a sign of optimism and positivity.

Noticeably, a significant number of studies have applied semiotics analysis. For example Akpan and Akpan Obukoadata (2013), in their study, examined first, the communicative values of symbols in print advertisements of selected Nigerian products; second, the relative influence of symbolic interpretations on consumers’ purchase decisions, as well as the implications of such influence on product marketing. By adopting twin methodological approaches of qualitative content analysis and the survey, the study investigated the signifier-signified relationships and interpretation in the iconic, linguistic (referential, emotive and conative) and ideological values of elements of the studied product.

Findings from the study reveal the dominance of synchronic convergence in the signifier-signified values of symbols found in the studied advertisements, and also, a relatively insignificant diachronic relationship between the symbolic values of the advertisements and consumers' claim of influence on product-purchase decisions. Findings also show a strong ideological influence in consumers' interpretation of copy values against their purchase decisions. The study concludes that semiotic inputs in advertising and marketing are extant and relevant to contemporary promotional strategies.

In a similar study, Sharma and Gupta (2015) attempted to establish the parameters of semiotics used in advertisements and the variation in its choices, appeals and values among consumers. The study also attempted to analyse the specific semiotics that helped consumers to connect with the advertised brands. To achieve this study, it first identified the semiotics that had a differential impact on consumers. Secondly, it established whether the difference in demographic and socio-cultural background of consumers led to the difference in their choices of semiotics in advertisements.

Thirdly, it then analysed to whom the impact of the symbols was high. After this, data were collected through online surveys and structured questionnaires were distributed, employing random sampling techniques. In this way, 165 responses were elicited from 112 males and 53 females. The age of the respondents ranged from 19 to 56 years. In terms of demographics, data were collected from respondents belonging to almost all parts of India, covering the Northern, Southern, Eastern and Western parts. After data collection, quantitative and qualitative methods were employed to analyse the data. The study discovered that age and gender had a significant and varied impact on the choices that were made in relation to semiotics used in Indian television advertisements. However,

it was noted that belonging to any particular ethnic group or language group did not have any significant impact on the preferences made in terms of choice of theme, setting and colours of the advertisement. The study concluded that semiotics had an impact on consumers in India.

From the discussion above, it appears that semiotics is regarded as the study of signs and symbols as elements of communicative behaviour. However, there appears to be little agreement among semioticians as to the scope and methodology of semiotics. For example, Sturrock (1979) argues that semiotics is weakened by the fact that it is applicable to anything and everything, trespassing on almost every academic discipline without a concrete methodology. Signs in various media are not alike - different types may need to be studied in different ways. As with any other process of mediation, semiotics suits some purposes better than others. McQuarrie and Mick (1999), in their criticism, argue that semiotics does not, for instance, lend itself to quantification, a function to which content analysis is far better adapted. They emphasise that the empirical testing of semiotic claims requires other methods. The current semiotic approaches make certain kinds of questions easier to ask than others. They do not in themselves shed light on how people in particular social contexts actually interpret texts, which may require ethnographic and phenomenological approaches.

2.1.9.7 Morphological approach

Ziems (2004) defines morphology as the study of words, how they are formed, and their relationship to other words in the same language. According to Ziems (2004), morphology analyses the structure of words and parts of words, such as stems, root words, prefixes, and suffixes. Other authors, such as Zingmana, et al. (2014), indicate that morphology

also looks at parts of speech, intonation, stress and the way in which a context can change a word's pronunciation and meaning. In this way they argue that morphology differs from morphological typology, which is the classification of languages based on lexicology and their use of words.

Ziems (2014) indicates that, while words are generally accepted as being the smallest units of syntax, in most languages, if not all, many words can be related to other words by rules that collectively describe the grammar for that language. To substantiate this, Zingmana (2004) illustrates that English speakers recognise that the words *dog* and *dogs* are closely related and differentiated only by the plurality morpheme "-s", only found bound to noun phrases. Speakers of English, a fusional language, recognise these relations from their tacit knowledge of the English rules of word formation. They infer intuitively that *dog* is to *dogs* as *cat* is to *cats*; and, in similar fashion, *dog* is to *dog catcher* as *dish* is to *dishwasher*.

By contrast, Classical Chinese has very little morphology, using almost exclusively unbound morphemes ("free" morphemes), depending on word order, to convey meaning. Most words in modern Standard Chinese ["Mandarin"], however, are compounds and most roots are bound. These are understood as grammars that represent the morphology of the language (Zingmana, 2004). The rules understood by a speaker reflect specific patterns or regularities in the way words are formed from smaller units in the language they are using and how those smaller units interact in speech. In this way, morphology is the branch of linguistics that studies patterns of word formation within and across languages and attempts to formulate rules that model the knowledge of the speakers of those languages.

Noticeably, not many studies were found that analysed advertisements employing morphological approaches. From the few studies found, it was noticed that Karsita and Apriana (2015) studied the syntactic patterns of advertising slogans, particularly the patterns of phrases used in advertisement slogans. From their data, they identified five kinds of phrases that were mostly employed in advertisements, namely verbal, nominal, prepositional, adverbial and adjectival phrases. Their study argues that the most beneficial phrase for advertisement slogans is the verb phrase because it is more effective in giving orders or promises than in informing consumers about the benefits or the characteristics of products. They, furthermore, argue that verbal phrases include statements such as *Stay strong*, *Stay alive*, and *Save money, Live better*, and the like, which are very simple for customers to remember for a long time.

Similarly, Yu (2013) took a morphological approach to study language deviation in English advertisements. Yu established that advertisements played an integral part as companies sought to advertise their products. Thus, the application of language derivation techniques was essential. This meant that advertisers deliberately deviated from the usual expression of language to catch the attention of viewers.

Noticeably in his study, Yu concluded that lexical deviation occurred when new words were formed (neologism), or deviation occurred when there was capitalisation, italicisation, and gothic writing. Likewise, phonological deviation was found to exist when there were frequent repetitions of the same sound, while grammatical deviation was realised when sentences were cut. These situations were often prevalent in advertisements and it was noticed that despite deviating, the language, the language still was able to convey the intended meaning.

From the discussion above, it appears as if morphology is at the conceptual centre of linguistics. This is not because it is the dominant sub-discipline, but perhaps because morphology is the study of word structure, and words are the interface between phonology, syntax and semantics. Words have phonological properties; they articulate together to form phrases and sentences; their form often reflects their syntactic function and their parts are often composed of meaningful smaller units. In addition, words contract relationships with each other by virtue of their form; that is, they form paradigms and lexical groupings. However, the question of how the phonological and semantic structure of words are connected represents a fundamental issue of morphological study. In addition, morphology never expanded into a theory of semiotics, although the architecture of the mental lexicon plays an important role in morphological theorising.

Noticeably, most morphological theories are not psycholinguistic theories about lexical access or word storage. Critics of morphological analysis, such as Reintges (2017), argue that, despite its conceptual appeal, the structuralist view of word structure is intrinsically problematic, since it is based on relatively transparent word forms that are created by simple affixation. Moreover, it presupposes a one-to-one correspondence between form, meaning and function, putting aside the question whether/how non-concatenative morphological processes like reduplication can be assimilated to affixation. This brings about mismatches between the phonological and the semantic structure of words (Reintges, 2017).

2.1.9.8 Stylistics approach

Several definitions of the term, stylistics, were found in the reviewed literature. For example, Halliday (1971) defines stylistics as the study of linguistic features such as phonology, lexicology and syntax which directly affect the meaning of an utterance. On the other hand, Widdowson (1975) defines stylistics as the study of expressiveness, emotive overtones, emphasis rhythm, symmetry, euphony and the associative elements which place style in a particular register. According to Widdowson (1975), stylistics as a theoretical discipline may attempt to establish principles that explain how particular choices made by individuals and social groups affect their use of language. In Widdowson's view, common features of style include the use of dialogue, regional accents, individual dialects, grammar, the distribution of sentence lengths and the use of particular language registers. Concurring with this, Jeffries (2010) defines stylistics as a distinctive term that may be used to determine the connections between the form and effects in a particular variety of language.

According to Jefferies (2010), stylistics explores the possibility of choosing between two or more alternative stylistic variants which mean the same thing but are different in their language structure. Meanwhile, Bally (2017) looks at stylistics from a functional perspective and, as a result, regards stylistics as an intellectual, psychic and social technique that employs the expressive value of language as a vehicle of communication. According to Bally (2017), other approaches in stylistics, for example lexical stylistics, study the effective content of the verbal structures that constitute the system. Noticeably, Bally, however excludes literary style from the domain of stylistics, on the grounds that the proper materials for the study of communications are spontaneous expressions, and

the words of the artists more consciously chosen, observing an aesthetic intention. Interestingly, Creswell (2003), in his study in style, went a step further than Bally and employed literary, as well as non-literary materials, to survey the expressive possibilities of language. He posits out that stylistics is a linguistic study of function, mode, manner and literature.

From the definitions above, it appears that stylistics is an aspect of linguistic study that emphasises the appropriateness of a language to its audience. One can argue that it tries to understand how suitable a language is to a particular audience. This, in other words, helps to appreciate the nature of the audience that will, to a great extent, determine the form of language to be used. Hence, there could be different stylistic genres that maybe determined by the audience. To substantiate this, Bally (2017) summarises the stylistic genres as *journalese*, *legalese*, *officialese*, and *literary stylistics*.

According to Bally (2017), *journalese* is a form of language employed in the mass media. It is used mainly by journalists to interpret and present events that occur daily in society. *Legalese*, on the other hand, is used by legal practitioners to analyse issues that take place in the court of law and present them meaningfully to their audience. In Bally's view, the *legalese* form differs from the *journalese* in the sense that it is always formal and non-melodramatic in nature. *Officialese* is mainly the language employed in various government establishments, institutions and offices. It is basically formal and objective in its presentation of issues. It shares some qualities with the *legalese* in being formal and less subjective. However, it differs from it, given the fact that its audience is less restrictive than that of the *legalese* form. Bally (2017) holds that *literary stylistics* is applicable to an extensive audience, far more than all the other forms of linguistics analysis. According to

Bally, stylistic analysis can be done at several levels. These levels then simplify, and more so, provide an advantage when conducting a stylistic analysis.

2.1.10 Levels of stylistic analysis

In concurrence with Bally's (2017) proposal above, it was discovered that stylistic linguists use levels when they analyse pieces of text. For example, scholars, such as Crystal and Davy (1969), Turner (1973), and more recently Alabi (2008) and Khan and Jabeen (2015), seem to agree that there are levels of stylistic analysis which can be employed when analysing texts. According to these studies, stylistics encompasses a wide range of language attributes which include sentence patterns, paragraph structure, imagery, repetition, emphasis, arrangement of ideas and other cohesive devices. As such, the studies demonstrate that breaking down the analysis into levels simplifies analysis and, furthermore, presents a robust platform that is conducive for analytical rigor. Khan and Jabeen (2015) identify the levels as graphology, phonology, grammar, lexical, semantics and discourse analysis.

The next few paragraphs discuss these levels comprehensively.

2.1.10.1 Graphology

According to Ball (2015), graphology is the study of handwriting. Ball (2015) argues that, by studying graphology, that is the detailed description of strokes of someone's handwriting, it will be possible to gain insights into traits that will bring that individual's personality to light. In this way, graphology is a way of learning more about somebody's character through his or her handwriting. As such, graphology can be used to analyse handwritten texts in stylistic analysis.

2.1.10.2 Phonology

According to Rose (2012), phonology is the study of the sound systems of a language. It also describes the formal rules of pronunciation for the language. According to Rose, phonological analysis focuses on analysing sound patterns, the utterance of different words in order to understand the meaning, ideas, and idiosyncratic behaviours in a text. Common phonological devices are alliteration, repetition, consonance, and assonance (Rose, 2012). As such, phonology can be used to analyse spoken words in stylistic analysis.

2.1.10.3 Grammatical

Lewis and Short (1879) state that “grammar” is a word that was derived from Latin, and refers to the scientific study of the form and arrangement of words, phrases, and sentences. From a linguistic point of view, grammatical analysis involves the process of correlating the sequence of the lexemes of the language with its formal grammar (Rose, 2012). The result of this is usually a parse tree or an abstract syntactical tree. According to linguists, such as Mellish and Ritchie (2016), grammatical analysis helps to identify subtleties of time and place. As such, through grammatical analysis, one will be able to establish the author’s intended meaning and objectives.

2.1.10.4 Lexicology

Hickey (2015) defines lexicology as the study of the structure of a lexicon. It involves the examination of vocabulary in all its aspects and in addition, it portrays how words relate to one another and how they combine with one another. It also brings to light the relationship between vocabulary and other levels of language such as phonology,

morphology and syntax. Lexical analysis identifies the total number of vocabulary items and uses of words in a piece of text.

In technical terms, lexicology has its own terminology. For example, in lexicology a lexeme is parallel to the phoneme and is used to denote the minimal distinctive unit in the semantic system of a language. Likewise, the term, lexis, refers to the vocabulary of a language. Whereas, a lexical set is a group of items which share certain semantic features, for example, *long*, *length*, *lengthen*, *lengthy*, *longitude*, and *longevity* form a lexical set in that they are all derived from a basic element i.e. long. A lexical gap refers to an absent term which one would expect, given other terms present in a lexical field. However, Hickey (2015) advises that, when discussing lexicological matters, it is essential to distinguish between the mental lexicon which speakers have as part of their competence in their native language and the lexicon in the sense of a dictionary in which one looks for information about one's own or a foreign language.

2.1.10.5 Semantics

Semantics is the study of meaning in language. Meanings are judged through the analysis of context, as well as social and individual points of views. Philosophical semantics looks at the relations between linguistic expressions and the phenomena in the non-linguistic world to which they refer and examines the conditions under which they are true or false. It is possible to distinguish at least four types of semantics, namely lexical, grammatical, sentence and utterance meaning.

Lexical meaning is that of individual words or of compound words, for instance, what is the trachea? What is lexicology? What is a drumlin? Grammatical meaning is meaning that is derived from words which only obtain significance when used in connection with

lexical words. Such form words may be prepositions, conjunctions or determiners in a language. Their meaning is only evident in a sentence or phrase containing lexical items. For instance, the word “to” has no independently specifiable meaning but in the sentence *He gave a lovely present to his wife...* it has grammatical meaning as it precedes the beneficiary of an action. These elements have many functions. For example, they are commonly used as infinitive markers.

Sentence meaning in semantics results from the combination of words in a sentence. This can vary even with the same words as with a sentence where the subject and the object are exchanged. A meaning can, furthermore, depend on the scope of an element, deriving from its position in a sentence. Compare that of *all* in the following sentences: *All the boys ate the food* and *the boys ate all the food* which contain the same words but in a different order.

Similarly utterance meaning in semantics is obtained from a sentence in a particular spoken context which is not necessarily the same as its literal meaning. For example: *Can you pass me the salt?* This may not be a question but a request. Utterance meaning is closely linked to the area of linguistics called speech act theory, which examines the use and classification of language in concrete situations.

So far, the discussion above focused on stylistics. One can conclude that stylistics can be perceived as a survey into the various forms of language employed by human beings to interact with one another at different occasions and situations in life. Moving forward, the next few paragraphs now look at stylistic analysis.

Stylistic analysis is an evaluation or assessment of a language, with a view to establish its genre, and how appropriate it is to the audience for whom it is meant for. In doing this,

one tries to establish the suitability of a language to an audience by stating how it is able to meet certain criteria, arming oneself with such stylistic analytical tools as the "lese" form, the structure, diction, tone and audience of the language. In stylistic analysis, the analyst aims at establishing the extent to which the language user or the user of a particular language genre is able to put his or her message across to the audience by employing the right words (lexemes) and structure, as well as tone. The analyst also tries to establish the effect of such language on the audience.

2.1.11 The role of stylistic analysis in advertisements

There are several studies that examined the role of stylistic analysis in advertisements. For example, Li (2009) conducted a stylistic analysis of advertisements for the Atkins Chocolate Bar. In his study, Li conducted a textual and contextual analysis of the advertisements and isolated graphology, lexical, syntactic, grammatical and semantic style markers used in the advertisements. Li then assessed the correlation between the style markers and the perception they created in the target audience. The study established that customers were generally passive participants in the discourse and as such, the appropriate language use and rearrangement of the visual images helped them to create a positive perception.

However, Jafari and Mahadi (2014) took a different approach and looked at the fundamental role of stylistic analysis in advertisements. They examined ontological concepts embedded in the persuasion and communication theory. Interestingly, they concluded that stylistic analysis helped authors of advertisements in identifying appropriate language that was most suitable in persuading specific customers. Likewise, Duboviciene and Skorupa (2014) investigated the use of stylistic analysis in print

advertisements. Their study focused on figurative language and sound techniques used at the phonological, lexical, syntactic and semantic levels. They concluded that stylistic analysis exposed the language used and made it possible to link persuasive language to relevant contextual elements.

2.1.12 Factors to consider in advertising

Kannan and Tyagi (2013) argue that, when advertising aspects such as colour, background, people who appear in the advertisement, choice of words as well as the culture depicted in the advertisement, play a crucial role in conveying the intended message. As such, they advise that these aspects need to be considered during stylistic analysis. Kannan and Tyagi (2013) also illustrate that, for an advertisement to have great impact on the customer, attributes such as the visual content and design have to be well balanced. Noticeably, Anh (2012) who, to a certain extent, substantiates Kannan and Tyagi's argument, concludes that people pay attention to the use of stylistic devices in a bid to make the advertisement succinct, accurate and vivid. As such, the use of stylistic devices in advertisements arouse interest and, resultantly, have a persuasive impact on consumers. She concludes that stylistic devices are the best tools of language for the advertisers to make up ideal advertisements.

Interestingly, Okanlawon and Oluga (2008) also conducted a study in which they examined the language use in contemporary Nigerian advertisements. Their findings seem to concur with those of other studies that have already been reviewed. However, their study presents a new line of thinking. They note that, in stylistics, personification is a technique often used to establish a kind of relationship between the brand or products, services, ideas or organisations being advertised and prospective customers who

constitute the intended advertisement audience. Personification, which is common in contemporary advertisements is, therefore, employed to aid memorability. This is because the rhythmic pattern of the repeated sound makes it easy to memorise and remember the advertisement. The study also found that faulty language was also often used intentionally in order to deviate from norms and thus, create a stylistic effect.

Their research shares a great similarity with Nnamdi-Eruchalu's. Nnamdi-Eruchalu (2015) recognises the benefits of figurative expressions in advertisements. She notes that these expressions tend to beautify language and make it appealing and evocative. At times, they also serve emphatic purposes and to create emotional effects. Such expressions could occur in the form of metaphors, hyperbole, personification, and the like. Nnamdi-Eruchalu also believes that the language of advertising can deviate from the normal grammatical rules and this can occur through ellipsis.

Other scholars were probably focusing on strict stylistic rules. Mensah and Ndimele (2013) in their study were more interested in linguistic creativity. They identified the use of proverbs, code-mixing, message reduction, dramatic monologue, uniqueness claims, humour and reduplication as essential elements. They conclude that advertisements from the Nigerian Pidgin present both emotional and functional capabilities in brand promotion with the goal of influencing market decisions and increasing sales.

To summarise the discussion above, it appears as that choice of language used consistently affects the way messages are composed, conveyed and received. This parallels with Blair's (2003) observation. Blair expounds that language choice can determine advertisement effectiveness through ease of processing. Lazović (2014) also confirms this,

and argues that the success of an advertisement strongly depends on the linguistic means used. From these findings, one can argue that the stylistic study of advertisements, therefore, clarifies what and why certain linguistic features are employed instead of others in terms of functional contexts. Roberts's (2011) study provides empirical evidence that supports this argument. This study was based on the belief that advertisers used graphological and lexical features to achieve precise objectives and goals. To this end, Roberts established that advertisers persistently utilised figurative expressions, simple diction, proper names and emotive expressions to appeal to potential customers. Roberts also pondered the role of non-linguistic features. He found that when colour was added to words, it showed interesting and exciting details and the quality of the strings of words. Furthermore, the artistic and aesthetic function of the advertisement were enhanced by the images used in the advertisement.

McQuarrie and Phillips (2008) are also convinced that in today's advertising, advertisers are forced to make pictures perform tasks historically assigned to words. Thus, unlike the past, advertisements now have to be entertaining. The reason for a fascinating advertisement is principally because visual elements are now presumed to be an essential, intricate, meaningful, and culturally embedded characteristic of contemporary marketing communication (Mcquarrie & Phillips, 2008). Evidently, advertisers make use of non-linguistic or graphitic devices to embellish and interpret their language. Roberts (2013), furthermore, confirms that the interrelatedness of words and images in advertisements can easily communicate the desired message of the entire expression. In that regard, meaning is not obtained from isolated entities; rather, it is derived from the environment of other entities.

2.1.13 Modern trends in stylistic analysis

In recent times, contemporary studies, such as those of Agbede, (2016), Harlinanda (2010) and Qiming (2008), show that many sub fields have emerged in the discipline of generative, narrative, conceptualist, discourse, pragmatic, cognitive, feminist, pedagogical, corpus and multi-modal stylistics. At the theoretical level, Qiming (2008) argues that, in modern analysis, scholars seem to have divided stylistics from its bipolar orientation, into linguistic and literary stylistics. Although there were disagreements among scholars about this distinction at the early stage, it is impossible in a short section like this, to illustrate the diverse studies that scholars are currently undertaking in the areas of stylistics outlined in this literature review. However, it is now commonly agreed that stylistic analysis assists in dissecting texts for example in advertisements and as such, can be used to link persuasive language to relevant cultural contexts (Agbede, 2016; Harlinanda, 2010; Qiming, 2008).

It is apparent that stylistics has developed in many directions. It has had different influences that contributed to the development of modern linguistic analysis as well as streamlined the controversies which surrounded it at the beginning. Interestingly, Sells and Gonzales (2002) offer a word of caution and highlight that, while language use and linguistic styles could work in a particular scenario, they might not work in a different social setting. This, according to Sells and Gonzales, is because language styles can be viewed in different ways depending on the target audience and their social contexts. With regards to advertising, Skorupa (2014) advises that, before placing an advertisement, an analysis should be done first to determine the language use and contextual settings.

2.1.14 Stylistic analysis in Namibia

It is commonly agreed that stylistic analysis is a vital tool in linguistic analysis, more so in analysing advertising texts. Surprisingly, in Namibia, not many studies have explored the language styles used in advertising by SMEs. Noticeably, the few related studies that were found focused on other issues. For example, Haulofu (2017) conducted a stylistic analysis of online advertisements by the mobile telecommunication companies, while Nepolo (2015) analysed the stylistic features of figurative language used by Diescho in his dictums from January 2014 to December 2015. Salomo (2015) undertook a critical discourse analysis of Sanlam Namibia's English advertisements. Noticeably, none of these studies have explored the language styles used by small to medium entrepreneurs in advertisements.

Based on this shortfall, a research gap was identified and the aim of the research, therefore, was to conduct a stylistic analysis of the language used in advertising texts by selected small to medium entrepreneurs operating in the Oshana region in Namibia.

2.2 Theoretical framework

The study is guided by the Critical Discourse Analysis theory and the Linguistic stylistic theory. According to Fairclough (2003), "CDA is used to show connections which may be hidden from people such as the connections between language, power and ideology" (p. 52). Critical Discourse Analysis does not provide answers to the problems, but enables one to understand the conditions behind the specific problem or the deep, ideological roots of the issue (Grix, 2004).

Furthermore, the AIDA (attention, interest, desire and action) principle of advertising was also employed to analyse the advertisements. According to Garth (2006), the design of

different advertisements should conform to the AIDA principle of advertising. Garth (2006), furthermore, explains that the AIDA principle is employed through the use of stylistic devices by advertisers to create good and successful advertisements of a particular product or service for the targeted audience or buyers. It is evident that such reasoning was critical to this research because stylistic analysis enabled the study to gain a critical perspective of the functions of text in advertisements.

Fabb (2015) defines stylistics “as the study of linguistic style, and linguistics as the study of linguistic form” (p. 1). According to Fabb (2015), linguistic form is generated from language components such as phonetics, phonology, morphology, syntax and semantics. It was crucial to use linguistic- stylistic theory, to critically analyse advertisements of the selected SMEs in Oshana region.

Several theoretical frameworks have been used in guiding stylistic analysis. However, the most common one employed by many studies is the Textual Conceptual Functions (TCFs) of Jeffries (2016). According to Jeffries (2015), stylistic judgments are based on evidence from texts, and as a result, there is a use of linguistic models are employed to account for the analysis. It is evident that such reasoning enables one to gain a critical perspective of the functions of texts in advertisements. In addition, Jeffries’ Textual Conceptual Functions has three types of references. These are the linguistic, ideational and the interpersonal reference.

The linguistic reference, as explained by Jeffries (2016), includes the de-contextual, structural and semantic meanings that examine the different levels of language, namely phonology, graphology, morphology lexis, syntax and discourse. In contrast, the linguistic

reference comprises the core meanings fundamental to all language use. The ideational reference refers to the co-textual effects of linguistic choices made by language users. It can be argued that such a framework could assist in analysing the linguistic environment in which a word is employed in a text. To analyse a text, Jefferies advises that one should start with its communicative purpose or its function. Texts arise in specific social situations and they are constructed with specific purposes by one or more speakers or writers. Meanings find their expression in text, though the origins of meanings are outside the text and are negotiated (about) in texts, in concrete situations of social exchange.

As such, according to Jefferies (2016), identifying the register membership of a text is an essential part of stylistic processing. It engages the reader in a reconstruction of context through an analysis of what has taken place (field), who has participated (tenor), and what medium has been selected for relaying the message (mode). Together, the three variables set up a communicative transaction in the sense that they provide the basic conditions for communication to take place. In concurrence, Halliday (1964) suggests the use of Three Register Variables that could be useful in abstracting and linking variations of language to different social contexts. According to Halliday (1964), there are three aspects in any situation that have linguistic consequences, namely the field, tenor and mode.

Figure (a) below presents a graphic view of this analysis.

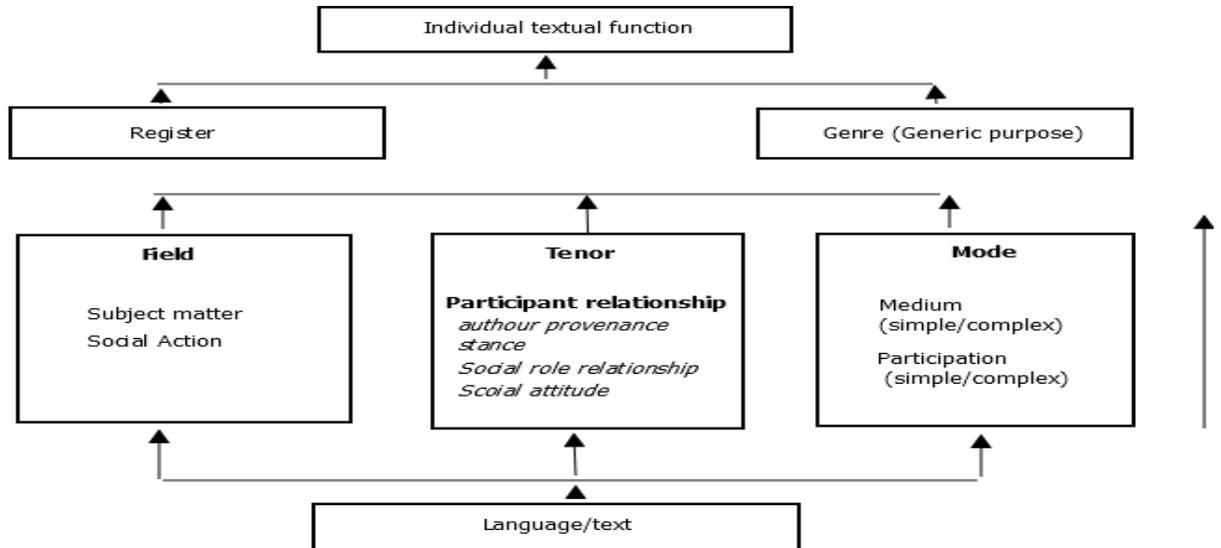


Figure (a): Theoretical Framework

From the diagram above, *Field* refers to what is happening, to the nature of the social action that is taking place. *Tenor* concerns the participants and their relationships, their status and roles. It can be analysed in terms of basic distinctions such as polite-colloquial-intimate, on a scale of categories which range from formal to informal. *Mode* constitutes the channel of communication, such as spoken, written, electronic, audio-visual, among others.

2.3 Summary of findings on stylistic analysis

From the literature reviewed above, it can be argued that the concept of style has experienced many oscillations. Modern linguistic stylistics sets out the ideas according to which the speaker or the utterer represents an important factor in determining and dictating a style. From a linguistic point of view, style is the expression of the speaker, it reflects and individualises speech. It is, therefore, safe to conclude that the stylistic analysis of texts is a useful tool in analysing texts.

At the end of this literature review, it is reasonable to summarise certain conclusions regarding the emergence and the importance of stylistics in the area of language-related sciences. The first conclusion will be that stylistics has two main features, namely being open to other sciences, hence, deriving its interdisciplinary and pluridisciplinary character and its flexibility. From a linguistic point of view, stylistics studies linguistic procedures which generate expressive values and its aim is to identify those features of a text which offer an individual stamp, as well as identify the linguistic features of a text which create aesthetic emotions and states. Employing the methodology of linguistics in the study of stylistics enables the analyst to bypass previous research in style and to focus on the analysis and aims of language.

Noticably, Bally`s studies, as well as his followers` studies, for example Creswell, provided a precise methodology in describing the components and features of a text. Whatever the limits of previous approaches to styles might have been and whatever might have been the difficulties arising from the practical application of linguistic methods in the stylistic analysis, the desire to start with totally new terms and procedures lies at the grounds of the emergence of stylistics as a discipline. At present, it is conceived as a discipline comprising two sub-divisions: individual stylistics and stylistics of language which are not opposed; as Bally conceived them, they are rather complementary.

2.4 Conclusion

In conclusion, this chapter provided a comprehensive review of different scholars` views regarding the stylistic analysis of language use in advertising texts. The chapter presented different definitions of key terms such as *language*, *language use* and *stylistic analysis*.

Thereafter, the chapter discussed various styles by which language can be employed to manipulate the reader's frame of mind and achieve desired objectives were discussed. It also explored current, analytical trends in a Namibian context, and as such, explored studies that examined how Namibian SMEs in the Oshana region employed language styles in their advertising texts. The chapter concluded by discussing the theoretical framework that was prominently employed in conducting this stylistic analysis.

The next chapter presents the methodology that was used to collect and analyse data.

CHAPTER THREE

RESEARCH METHODOLOGY

3.1 Introduction

This chapter outlines the research methodology that was employed in order to fulfill the research objectives. It begins by describing the research philosophy, design, approaches, as well as the different methods that were employed to meet the research objectives.

The chapter then provides a critical assessment of the validity, reliability and the limitations of the research methodology. The chapter concludes by illustrating the research ethics that underscored the fieldwork.

3.2 Research design

According to Saunders et al. (2009), a research philosophy is a belief that guides the way in which data about a phenomenon should be gathered, analysed and manipulated. Two relevant categories of research philosophies were identified. They were logical positivism and the interpretivism philosophies. According to Gerring and Thomas (2011), logical positivism employs quantitative and experimental methods to test deductive generalisations, while the interpretivism approach employs qualitative and naturalistic approaches to investigate and understand the research problem.

For the purpose of this research, the interpretivism philosophy appeared to be the most suitable philosophy in meeting the research objectives. The study aimed to conduct a stylistic analysis of language use in advertising texts. Such a task seemed to be context-bound and, as a result, it required the researcher to delve into the natural settings of the

respondents to explore their views, perceptions, attitudes and beliefs, a process that could effectively be achieved through the use of qualitative research.

Based on the aims of this study, an explorative research approach was used. The reason for selecting an explorative approach was that, according to Flick (2009), the main objective of explorative research is to explore phenomena that are not well understood and, thus, attempt to find possible explanations. Aligning this to the research objectives, it was noticed that the advertising styles and the language used by SMEs in their adverts were not well understood. Moreover, not many previous studies had been conducted to explore this phenomenon. As a result, it appeared as if the explorative research design would provide the most suitable framework since the study attempted to investigate a phenomena that was not well understood and, more so, aimed to find possible explanations for the phenomenon.

Noticeably, other, possible research designs were the descriptive and the explanatory research design. Eunsook and Willis (2000) posit that the aim of the descriptive research design is to render a good account of reality by observing, describing and documenting different phenomena surrounding a research problem, while Blandford (2013) argues that the purpose of explanatory research was to merely explore the research questions with no intention to offer final or conclusive solutions to existing problems. Therefore, considering the aims of this research, these two research designs were deemed to be less suitable when compared to the explorative research design.

3.3 Population

Due to time constraints, the research was delimited to study SMEs operating in the Oshana region in Namibia. As such the population of the study consisted of advertisements of SMEs from the Oshana region.

3.4 Sample

For the entire research, judgmental sampling was used to determine the population sample. In this context, the judgmental sampling technique was selected since it enabled the researcher to select, at own discretion, a more representative sample that was affected by the research objectives (Saunders et al., 2009). Moreover, Black (2010) suggests that judgmental sampling may be the most appropriate method if there are a limited number of primary data sources that can contribute to the study.

After selecting the population sample, convenience sampling was employed to choose the advertisements and the SMEs that were observed. Convenience sampling was chosen since it was easy to carry out and had few rules governing how the sample could be collected (Saunders et al., 2009). Also convenience sampling was cheaper and consumed less time when compared to other probability sampling techniques (Blandford, 2013).

Once the population was selected, it was noticed that it was impossible to study the whole population given the time frame of the research. In view of this sampling, it made it possible for the researcher to extract some adverts from the population and then study and analyse them in depth. Based on this logic, 20 advertisements were chosen at random from the population and subsequently analysed. Noticeably, Saunders, et al. (2009) advise that a sample of at least 20 responses is sufficient for data analysis of small samples. As such,

the study then proceeded to analyse the 20 advertisements that were randomly drawn from the population.

3.5 Research instruments

The researcher used a check list to keep track of the sampled SMEs and their advertisements. A digital camera was used to take pictures of advertisements that were displayed on selected SMEs' premises. The advertisements displayed outside were selected since they were readily available and did not require one to look for them in various advertising platforms such as newspapers, magazines or the internet. The advertisement pictures that were captured were then used during data analysis.

3.6 Procedure

The researcher used convenience sampling to identify SMEs in the Ongwediva and Oshakati areas. Images of advertisements that were displayed on the premises were taken for analysis. The pictures captured were analysed by employing the critical discourse analysis theory, Textual Conceptual Functions (TCFs) of Jeffries, and applying the AIDA principle in advertising.

The researcher sought to identify common stylistic devices, and as such critically analysed the features used in advertisements by SMEs in Ongwediva and Oshakati. This procedure resulted in informed findings and conclusions.

3.7 Data analysis

Data were analysed by making use of the linguistic-stylistic theory which focuses on language use. The researcher studied 20 advertisements to determine the use of stylistic features such as slogans, repetition, metaphors, puns, wordplay, ellipses, alliteration schemes and tropes.

The AIDA principles, namely attention, interest, desire and action, were employed to analyse, categorise and interpret the advertisements. Emerging themes were categorised, analysed, and interpreted. The data were summarised according to the themes.

3.8 Research ethics

Throughout the research, a series of ethical considerations were upheld to guide the investigation. Efforts were made to ensure not any part of the work undertaken during the research would adversely affect any sector of society and, in particular, the participants. To this end, legal requirements of the Communications and Data Privacy Act 2009 were observed.

During the capturing of the images, the SMEs in the surveys and related data collection exercises were given complete information regarding the scope of the research, purpose, and how the results would be published. Thus, before capturing the images, the researcher first sought full consent and approval from the SMEs being investigated. Furthermore, the information of the participants was granted anonymity for privacy purposes. In addition, no micro-level information that emanated from the research was disclosed to third parties.

With regards to data analysis, the adverts were not altered to suit a specific analytical method or, more so, to coincide with a pre-assumed analytical result. The whole research project was conducted in accordance with the specifications of the University of Namibia's research guidelines.

3.9 Conclusion

This chapter outlined the research methodology that was employed in order to fulfill the research objectives. It began by describing the research philosophy, design and

approaches, as well as the different methods that were employed to meet the research objectives. The chapter then provided a critical assessment of the validity, reliability, and the limitations of the research methodology. It then described the data collection methods, sampling techniques, and the data analysis methods that were employed. The chapter concluded by outlining the research ethics that influenced the fieldwork.

The next chapter unveils the data analysis procedure.

CHAPTER FOUR

DATA PRESENTATION, ANALYSIS AND INTERPRETATION

4.1 Introduction

This chapter presents the data analysis that emanated from a comprehensive stylistics analysis of language use in advertising texts. In line with the methods presented in Chapter Three, the advertising texts were sampled from selected SMEs advertisements in Ongwediva and Oshakati. The collected data were critically analysed and interpreted according to the research objectives and the theoretical framework that guided this study.

To recap, the objectives of the study were:

- To explore and discuss the most common stylistic devices used in advertisements by SMEs;
- To analyse the stylistic features used in advertisements by SMEs;
- To examine the way in which the English language employed in the selected advertisements reflects the AIDA principle of advertising;
- To propose suitable linguistic styles that can be used by SMEs in advertising.

In order to meet the research objectives cited above, the study sampled the advertisements and analysed the use of linguistic devices, namely nouns, pronouns, adjectives, adverbs, and verbs. It also looked at the AIDA principle and examined the way in which four stylistic levels, namely; grammatical, lexical, graphological, and phonological levels were employed.

The next section presents this analysis.



Figure 1 Advertisement 1

As alluded to before the advertisement above, it was first analysed employing the AIDA principle and, thereafter, the linguistic devices. Subsequently, a stylistic analysis was conducted.

4.2 AIDA Principle

4.2.1 Attention

4.2.1.1 Colour

The advert is made up of seven different colours which seek to immediately draw the attention of the reader immediately. Noticeably, the colour combinations are associated with colour preferences of children and, as such, draw attention and create a sense of belonging.

4.2.2 Interest

4.2.2.1 Use of graphic onomatopoeia

By definition, graphic onomatopoeia insinuates that the graphical modes of meanings are concerned with the facts of spelling, punctuation, and the like, as they provide meanings peripherally. They show stylistic dimension in many cases. For example, representations of utterance in symbolic visual shapes are a kind of graphic onomatopoeia, which stresses the intended meaning that the speaker wishes to convey. In the advertisement above, graphic onomatopoeia can be seen in the way that the meaning is conveyed, for example, through the use of punctuation, the shape of graphemes, spacing, line direction and spelling. The stylistic peculiarities of these modes call attention to them and play a secondary role in augmenting the stylistic effects of the text.

4.2.3 Desire

4.2.3.1 Metaphor

In the advertisement above, desire is raised through the use of metaphors. A metaphor is a figure of speech in which a word or phrase that ordinarily designates one thing is used to designate another, making an implicit comparison. As such, a metaphor sets up a relation of similarity between two referents, as if they were the same thing. In the advertisement above, children are referred to as *little angels*. In this case, the metaphor, like a simile, declares an identity but assimilates comparison. Metaphors are of real value to a writer as they can suggest those emotive associations for the product which are envisaged by the writer and, therefore, stimulate desire.

4.2.4 Action

4.2.4.1 Allusion

From the advertisement, it appears as that action is triggered by allusion. Allusion is a passing reference, without explicit identification, to a place, person or to another literary work or passage. Most allusions serve to illustrate, expand upon or enhance a subject. It is often a kind of appeal to the reader to share some experience with the writer. In the advertisement, allusion can be detected in this sentence: *Providing quality education in a safe and friendly environment*. The sentence may enrich the safety of the place as it provides assurance to the reader. This kind of allusion initiates action in a reader.

4.2.5 Linguistic devices

The advertisement comprises different nouns, like *angels*, *day-care*, *education*, *environment*, *convenience*, and *leaders*. The noun “*angels*” is serving as a proper noun, because it is part of the name of the school, which is Little Angels Pre-primary & Day-care. Angel means a saint, someone who is very kind, very beautiful, and very good. In this context, it is used to make parents happy that their children are little angels, and they will have the belief that the staff will also be angelic, since they are angels. Day-care is a compound noun, made up of nouns *day* and *care*, while *education*, *environment*, *convenience* and *leaders* are common nouns.

Vaicenoniene (2006) agrees that most marketers appeal to the emotions of the audience through the use of adjectives, thus making an advertisement become more attractive and interesting. Adjectives like *little*, *quality*, *safe*, *friendly*, and *future* are used to modify/supply readers with more information about the nouns. The advertisement utilises adjectives to attract and persuade parents to enrol their children in this pre-primary school

and day-care. Providing *quality* education, this is what parents desire when they are looking for a school to enrol their children. This will convince them that they have found that one school that offers quality education. The environment is described by adjectives *Safe and friendly*. One thing parents consider to be a priority is the safety of their children, and Little Angels Pre-primary and Day-care is offering a safe environment. Parents relax when they know that their children are safe, and at this day-care the parents are guaranteed such safety.

A friendly environment is what every human being wishes to live in, and here parents are convinced of a friendly environment at the school. The adjective *friendly* can be interpreted as that the staff members are welcoming, kind, pleasant, open, and that makes it easy for the children to be free, be it in playing, moving around, and learning, asking questions, and even telling the staff what they want or feel.

Pronouns are employed in advertising for identification purposes, to show the seriousness, trust and to help in creating a bond. *We open at 7am for your convenience*. The potential customers (parents) will believe that the pre-primary and day-care staff members are very serious about business, and they really care about the convenience of these parents; they want the best for them, for example, not to be late at work. That is why they are making provision to start at 7am.

Incorporating verbs is a marketing strategy employed to catch customers' attention. *Providing* quality education in a safe and friendly environment and *turning* little angels into future leaders are what parents would wish to hear. Turning a situation around from ordinary children to future leaders through the provision of quality education is fascinating

news to hear; the money that they are paying will be for a good course. The use of an imperative verb, for more information *call* is a good move to command anyone who wishes to enquire for more information to call.

4.2.6 Stylistic devices

The advertiser employs different font faces, sizes and colours in writing, and the whole advertisement is made up of different colours like yellow, purple, blue, green, red, brown, black, and orange. This is done to make it eye catching and interesting, and, in this way, many parents will have looked at it. The capitalisation of some words is placing emphasis on words, such as *Providing, Little Angels Pre-primary & Day-care, Turning Little Angels* into future *Leaders*. This corresponds with Alabi's (2008) assumption that such a font is explicitly used to draw extraordinary attention to the words because they carry a strong message of the business. There is a repetition of *Little Angels* that sounds pleasing in the ears of the parents and it will aid their memorability of this school, with the help of the repetition of the sound litte angels, it makes this advertisement memorable.



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CULTURE NURTURE GROW

Figure 2 Advertisement 2

4.3 AIDA Principle

4.3.1 Attention

4.3.1.1 Colour

Just like in advertisement 1, the advert is made up of different colours which seek to immediately draw the attention of the reader immediately. Noticeably, the colour combinations are visible enough to capture attention but do not act as a distraction to the reader.

4.3.1.2 Rhyme

Advertisement 2 also makes use of rhyme. In English versification, standard rhyme consists of repetition in rhyming words. There is an echo in a rhyme and as such is a source of aesthetic satisfaction. There is pleasure in the sound itself and this pleasure can arouse interest. Rhyme is a rhythmical device for intensifying the meaning as well as for reinforcing the message. An example of rhyme in advertisement 2 is the use of the terms, *Culture, Nature and Grow*. The terms above are short and crisp slogans for effective impact. The use of rhyme in the advertisement helps to catch the attention of the readers, arouse their interest and create more impact.

4.3.2 Interest

4.3.2.1 Simple ordinary language

To lure the potential customer, the writer in advertisement 2 employs simple language. This, in essence, attempts to persuade the audience. The advertisement employs simple language to enhance the knowledge of the reader. Simple ordinary language devices are informative and enable the reader to understand and make informed decisions.

4.3.3 Desire

4.3.3.1 Assonance

The author of advertisement 15 employs assonance to help the advertisement achieve the rhythm needed to make it easy to remember. An example of this is the use of the words, *Culture and Nurture*. By doing so, the sentence becomes more like a slogan. As such, it can be easily remembered by the readers. In this way, assonance can create desire in the reader.

4.3.4 Action

4.3.4.1 Allusion

Like in advertisement 1, it appears again as if action is triggered by allusion. In this advertisement allusion can be noticed from the sentence *Responsive and caring staff*. The sentence above emphasises the customer care that comes with enrolling at the institution. This kind of allusion initiates action in a reader.

4.3.5 Linguistic devices

The advertiser employs different parts of speech, such as nouns, adjectives, and verbs, to convey the message to the audience, with the purpose of convincing them to register their children at the academy. The name of the business is made up of nouns and adjectives in memorable and striking colours. *Bright*, an adjective, is describing the common noun *stripes*, to show that the *stripes* are not just ordinary *stripes*, but they are *bright stripes*. The adjective *bright* means a light shining strongly, which is describing the guaranteed good future of the children who are educated at the academy. *Learning* is also an adjective, describing the common noun *Academy*, to show that the academy is for learning, nothing more than learning different skills and to be creative. It is an interesting name for the

academy which can be viewed or understood by parents as an academy with many different things, activities, and ideas to learn.

There is a repetition of the adjective, *creative*, describing the common nouns *curriculum* and *activities*. This is done intentionally to emphasise how creative the curriculum and the activities at the academy are, and to show that it is very important to supplement a child's education with creativity. This can serve as a unique identification that makes it different from the rest, and it will attract parents who wish to have creative children. The use of adjectives, *responsive* and *caring*, describing the noun, *staff*, is an encouragement for parents to learn that the staff members at the academy are responsive and caring, which means that children will be responded to when they need help, and will be cared for in the absence of their parents.

Individual, an adjective describing the noun, *attention*, is a magnet that will attract customers or parents to consider taking their children to this academy because the learners receive enough attention individually and not in a group; that will make the learning process easy because a big group can be challenging. This ratio of 16 learners per teacher is acceptable, since other schools have a teacher-learner ratio of more than 20 learners in a class.

Imperative verbs such as *register* and *contact* are used to persuade parents to register their children at the academy for the 2018 academic year, and to contact them at the given cell phone number for more information, should they require it.

4.3.6 Stylistic devices and images

There is repetition of sounds in *b*right and *s*tripes, another repetition is in *c*ulture and *n*urture. The advertiser employs different font faces, sizes and colours in writing, and the whole advertisement is made up of different colours like yellow, purple, blue, green and red.

Graphological deviation appears in the advertisement where the advertiser employs capital letters at the beginning of each word in *Bright Stripes Learning Academy* and in other words. Gothic writing appears in the slogan **CULTURE NURTURE GROW** written in a purple colour, to draw the attention of the customers, namely that the academy, in short, is all about culture, nurture, and growth.

“Register Now for the 2018 Academic Year” is written in a bright red to attract readers’ attention. The advertiser shortened some words like *till* for *until* and *info* for *information*, and there is an omission of *N* for *Namibia dollars*, it is just written with \$, not *N\$*. Salomo (2015) believes that images make advertising exciting and fascinating; thus, customers are persuaded by the use of images, prompting them to stop and read the advertisement. The advertisement is created in a colourful way, with an image of a colourfully painted zebra. This image will grab customers and readers’ attention because, normally, zebras have black and white colours, but this specific zebra has blue, orange, purple, green, yellow, white, pink, black and red colours.

Service Description	Normal hour	After hour
Printing Assignments students	N\$ 1.00	N\$ 2.00
Editing & Printing Students	N\$4.00	N\$ 5.00
Printing Manual/Notes 50 + P	N\$ 0. 70	N\$1. 00
Typing & Printing P/P	N\$18.00	N\$20.00
Copies P/S	N\$ 1.00	N\$ 2.00
Coloured Printing/copy text PP	N\$ 5.00	N\$ 5.00
Typing & Printing Quotation PP	N\$20.00	N\$ 25.00
Typing & Printing Assignment PP	N\$ 14.00	N\$ 18.00
Designing Business Card	N\$100.00	N\$ 150.00
Designing Wedding/Events Program	N\$35.00	N\$50.00
CV 2/3 Pages	N\$20.00	N\$25.00
Bidding Max 50	N\$ 30.00	N\$ 35.00
Antivirus Installation & updating		N\$100.00
Microsoft office 2007 – 2016 Installation		N\$105.00
Window 7, 8, 10 + basic software Installation		N\$250.00
Internet 1–10 min N\$6.00, 10-25 min N\$10.00, 30 - 60 min N\$20.00		
Wi-Fi Monthly Students	N\$25.00	
Using computer without Internet	20 Min	N\$ 10.00
Using our computer with Internet	15 Min	N\$ 10.00
Training on Computer Driving & Office Package	N\$100.00 Per Module	

We Are Near By, Next to Ongwediva Guest House.
 Nande Olatoka Tu dengela.
 Call us: 081 428 2231

Figure 3 Advertisement 3

4.4 AIDA Principle

4.4.1 Attention

4.4.1.1 Imagery

The logo of the advertisement is designed in such a way that it creates vivid mental pictures or images. Imagery often involves the creation of beautiful sight effects and sound effects by means of words. The usages of imagery appeal arouses attention

4.4.2 Interest

4.4.2.1 Neologism

The writers of advertisement 3 make use of neologism. Neologism is a relatively recent or isolated term, word, or phrase that may be in the process of entering common use, but that has not yet been fully accepted into mainstream language. An example of neologism in advertisement 3 is the phrase *Special service cost*. The use of a neologism enhances interest. It, furthermore, makes the reader believe or associate the service to something special that is given at a low cost.

4.4.3 Desire

4.4.3.1 Affixation

In English grammar and morphology, affixation is the process of adding a morpheme or affix to a word to create either a different form of that word or a new word with a different meaning. Affixation is the most common way of making new words in English. In advertisement 3 affixation is achieved through the use of the terms *Manual/Notes* and *Typing & Printing*. In this context the use of affixation creates desire in the customer in that services are bundled together in value propositions.

4.4.4 Action

4.4.4.1 Parallelism

Parallelism refers to a very common device consisting of phrases or sentences of similar construction and meaning placed side by side, balancing each other. By utilising parallelism, language is organised in a regular pattern. In advertisement 3 this is achieved through the use of the terms *Manual/Notes* and *Typing & Printing*. Parallelism instigates action in the customer in that the customers now sees services and products as being grouped together in value added propositions.

4.4.5 Linguistic devices

This advertisement incorporates a number of linguistic devices, such as nouns, adjectives, pronouns and verbs. The business employs adjectives in its advertisement to produce a vivid picture of what the advertiser wants to portray. Adjectives, *best* and *good*, are employed in the sentence “Computer literacy is the best tool to a good education”, where the advertiser is trying to influence the audience by describing computer literacy as the best tool of all tools to a good education. This is persuading potential customers to be part of computer literacy, because it is described as a good tool if someone wants to be

recognised as having received a good education. The service that this business offers is *special service*, not an ordinary service cost, but special service to their customers. *Special* is an adjective which can be viewed as something superior, different, unusual and extraordinary, meaning that readers should consider stopping to read the cost of the services provided at the business, and come for all the services that they may need in the future.

The printing shop is termed a *multipurpose* shop because it serves many purposes like, providing computer classes, printing, typing, an antivirus installation, internet café and many other services. The advertiser is commanding the customers with a phrase, *call us*, should they require the services provided by the printing shop, with the imperative verb, *call*, and the personal pronoun, *us*, to show a spirit of teamwork.

4.4.6 Stylistic devices and image

The advertiser employs different font sizes and faces, to make the advertisement more attractive and eye-catching. *Special service cost* and *call us* are written in bold letters for customers not to miss such phrases, but to consider them because they carry the main message of the advertisement. The font size of *Etameko Printing & Internet Café* is bigger than others, and the first letter of each word starts with a capital letter. *Call us* and “*Nande olatoka Tu dengela*” are underlined to place emphasis on how important it is to call them.

“*Nande olatoka Tu dengela*” is an Oshiwambo sentence meaning “even if it is late, call us”. This shows a deviation to code switching from English to Oshiwambo. This sentence is catchy, making the customers feel at home and more comfortable, making those who speak Oshiwambo to even use Oshiwambo instead of English when they call. The business

is determined to make their customers happy; even when it is late, the business is there to help in whatever situation and this will be convenient for customers not to miss the deadlines.

The picture of a person in front of a computer shows the seriousness of what they do, which is to deliver service to the people, to ensure that they receive good education. The noun *Etamecos*, a proper noun, is spelt incorrectly, with the purpose of attracting customers who will read this and make them to think deeply about the business.



Figure 4 Advertisement 4

4.5 AIDA Principle

4.5.1 Attention

4.5.1.1 Imagery

The font size, font shape and font colour of the advertisement is created in such a way that the advertisement catches the attention of the reader. The two images in the advertisement show what the advert is all about and as such arouses the attention of the prospective customer.

4.5.2 Interest

4.5.2.1 Superlative adjective

Interest in the advertisement seems to be triggered by the use of a superlative adjective. A superlative adjective compares three or more nouns. This takes the comparison of nouns to the highest degree. Advertisement 4 utilises the superlative adjective in the sentence *The best fashion design in town*. Noticeably, by utilising the superlative adjective, *best*, the advertisers employ unqualified comparison to promote their product at the expense of others. This in a way creates interest in the readers.

4.5.3 Desire

4.5.3.1 Synecdoche

Advertisement 4 employs synecdoche to create desire. Synecdoche is another kind of figurative language, which is usually classed as a type of metonymy. In the case of synecdoche, the transference takes the form of something being carried over to stand in the place of the whole thing to describe the actions and the traits where only a part of the body is used for describing the essential facts. An example of synecdoche in advertisement 4 is the phrase *The best fashion design*.

In this case, fashion design could relate to Alex Boutique, that is, the actual enterprise as a whole. In a way this creates desire in the customers when they aspire to be associated with the best fashion design.

4.5.4 Action

4.5.4.1 Imagery

Advertisement 4 triggers action through imagery. Vision is the most important sense for humans and visual sensory input plays an important role in language acquisition by grounding meanings of words and phrases in perception. The two images create the

perception that the clothes in the pictures were made at the boutique. As such this could compel customers to come forward and buy the merchandise.

4.5.5 Linguistic devices

Advertisers try to make their advertisements different from their competitors' through the use of adjectives to show the quality of services and products being advertised; consequently they tend to exaggerate their products and services. This is shown by the (comparative) adjective, *best*, which describes a common noun, *designer*. Potential customers are made to believe that the services provided by this boutique are the best in the whole of Oshakati, and if customers want the best designs, they should look no further; the best service is provided in town. *Fashion*, which is generally a noun serves as an adjective. In this case, *fashion*, an adjective modifying or describing *designer*, gives the readers more information about the *designer*. *Town* is a noun that gives customers more information about their whereabouts. At least customers will have a clue where to go when they are looking for a fashion designer. Potential customers need to be given all the necessary information as a persuasive technique to attract them to the business.

4.5.6 Stylistic devices and images

ALEX BOUTIQUE is written in capital letters and gothic writing to draw prospective customers' attention, to come close to the boutique and have a look at the services offered and the best designs that they have. All the features written and painted in the advertisement are visibly written in bold letters for the customers not to miss some important information. The slogan, *The Best Fashion Designer In Town*, starts each word with a capital letter, italicised and placed in quotation marks. This is an indication of the uniqueness of this boutique. Customers need to read the slogan closely to make sense of

the whole business. A picture is worth a thousand words. The advertiser incorporates pictures because the words written in the advertisement do not say much. Different designs can be seen in the advertisement, showing some of their designs, to show what they are capable of as they design suits and dresses, amongst others.



Figure 5 Advertisement 5

4.6 AIDA Principle

4.6.1 Attention

4.6.1.1 Imagery

Advertisement 5 utilises images to grab attention. Images help in learning, grab attention, explain tough concepts and inspire. Images also have the potential to extract an emotional response from your audience. As such, the author of advertisement 5 employs images to create an impact on users. The font size, shape and colour of the advertisement is created in such a way that the advertisement catches the attention of the reader. The images in the advertisement show what the advert is all about and as such arouses the attention of the prospective customer.

4.6.2 Interest

4.6.2.1 Superlative adjective

As before, interest in the advertisement seems to be triggered by the use of a superlative adjective. A superlative adjective compares three or more nouns. This takes the comparison of nouns to the highest degree. Advertisement 5 utilises a superlative adjective *best education*. Like before, by employing the superlative adjective, *best*, the advertisers make use of unqualified comparison to promote their product at the expense of others. This, in a way, creates interest in the reader.

4.6.3 Desire

4.6.3.1 Synecdoche

Advertisement 5 employs synecdoche to create desire. An example of synecdoche in advertisement 5 is *We grow roots we give wings*. In this case, *roots* and *wings* are meant to create the perception of a strong foundation that enables agility. In a way, this creates desire in the customers when they aspire to be associated with the solid foundations.

4.6.4 Action

4.6.4.1 Imagery

Advertisement 5 triggers action through imagery. The main image of a learner graduating creates the perception that the institution, infact, creates graduates. As such, this could compel customers to come forward and enroll with the institution.

4.6.5 Linguistic devices

The business is named **GEMSTONE BRILLIANT ACADEMY** which is considered to be a proper noun. If all the words in this name are identified according to the parts of speech that they belong to, then none of them will be a proper noun. *Gemstone* is a common noun, which can be defined as a beautiful stone, a very special jewel. This can

be perceived as a very beautiful, very special and precious academy. *Brilliant* is another adjective that is giving more information about the noun *academy*, that the academy is excellent, wonderful and bright.

BEST EDUCATION, highlighted in red, is an eye-catching noun phrase. It is done intentionally to attract customers to pause and read the advertisement. This is the same red colour used for signs that are informing people to stop for a good reason, and it is employed in this advertisement for a reason. *Best* is an adjective that is describing the noun, *education*, offered at this academy. This noun phrase, *best education*, is a motivation to make parents happy and hopeful that the decision take their children to this academy is a brilliant one, because their children's future is bright and secured, knowing that they are receiving the best education. The best education is made possible by trained and dedicated teachers at the school, because they are not just teaching for the sake of teaching, but they are teaching with enthusiasm and passion, and they are trained on how to teach and deal with learners.

ENROL WITH US TODAY!!! Is a command that is telling parents to enrol today. *Enrol* is an imperative verb, that shows that the advertiser is informing them directly to enrol today, since people respond to commands more than they respond to other ways of talking to them. Potential parents of children are commanded to enrol today; they are not even given days to think about it, but to enrol today. Other verbs used are *grow* and *give* to show that the academy is doing something positive for the learners, which is to make them grow in education, and they will literally be given wings through education to fly as high as they can, as the sky is the limit when it comes to education.

Personal pronouns (*We Grow Roots. We Give Wings.*) are employed to create a good and strong relationship with their customers through the use of second person pronouns (*us and we*) to show that it is true, the team is indeed together; even in their speech everyone is included as part of them. It is a good picture of showing togetherness, and this will encourage parents to trust these dedicated teachers at the academy to take care of their children because every parent wishes to take his/her child to a school that has a team working together in peace and harmony.

4.6.6 Stylistic devices and images

The name of the business, **GEMSTONE BRILLIANT ACADEMY**, is written in gothics. It is written in different colours, namely blue, red and green, with the intention of striking for the customers, so that they will notice the existence of this academy and be attracted to take their children there. The advertiser employs anaphora, which occurs when a writer repeats the same beginning of a sentence. It is visible in the slogan of the academy (*We Grow Roots. We Give Wings.*), a repetition of the personal pronoun *we*. **ENROL WITH US TODAY!!!** is written in a different style, gothic writing, a different font size and colour, with three exclamation marks at the end. *We Grow Roots. We Give Wings* is written in red. Each word starts with a capital letter and other letters are small. This can be described as graphological deviation.

The use of a picture of a child/learner who receives an award during their graduation ceremony is a good strategy for promoting their services through their successes. The pictures are used to show the potential customers the facilities that they have at their academy, like the playground and the classrooms. As people pay more attention to pictures than to words, it is another way of attracting customers through pictures of real people and

what they do. The background of the advertisement is coloured in different colours that represent the academy.



Figure 6 Advertisement 6



4.7 AIDA Principle

4.7.1 Attention

4.7.1.1 Use of questions

Advertisement 6 employs questions to attract attention by mentioning the matter that concerns the customers the most. They help to arouse the curiosity of the customers and entice them to read on to find solutions to their problems. An example of this in advertisement 6 is the use of a question: *want to brand your business?* In advertisement

6 the writer raises a question, which attracts readers to read this advertisement. As such, the consumers learn about this product and develop interest in it.

4.7.2 Interest

4.7.2.1 Personification

Personification is achieved in Advertisement 6 in the sentence, *bringing brands to life*. The use of personification in advertising attracts the readers' attention and stimulates their interest in what is being advertised. It helps to create an impressive image of the product or service.

4.7.3 Desire

4.7.3.1 Emotional bargain

Advertisement 6 employs emotional bargain to create strong, positive emotions. It exploits the dreams and aspirations of prospective customers through the use of sentences like *we can help you brand your business effectively* and *we help you build your brand*. In the advertisement, the advertisers pick up the beautiful words and phrases to design emotional messages, that is synecdoche, to create desire. In a way this creates desire in the customers when they aspire to have their needs catered for.

4.7.4 Action

4.7.4.1 Physical and psychological dimensions

Advertisement 6 triggers action through the use of physical dimensions. Physical dimensions are attributes, ingredients, the design of the product, the package and logo, the letters, shape, colours and the art of the product, whereas the psychological aspect includes the beliefs, values, emotions and personalities that people ascribe to the product. Tools such as distinctive names, slogans, graphics and characters are employed to transform products and lock them into memory.

4.7.5 Linguistic devices

The advertisement employs repetition of the words, *brand* and *business*, which are common nouns, as a way of placing emphasis on its importance. Business branding is a very big part of this business, where they are calling all the potential customers who are finding it difficult to penetrate in the market to approach them to seek help in branding their businesses. Vaicenoniene (2006) states that noun usage exhibits certain dominances in the language of advertising, as the emphasis is more on branding businesses.

The advertiser employs a personal pronoun, *we*, to show the reader that the message is directed to him/her, and this allows the reader to feel that he/she is not alone. There are people willing and working with him/her to help out; they are together in trying to market the readers' business. *We can help you brand your business effectively* is a sentence that can be viewed as a polite offer left open for customers to think about it and accept. This is a persuasive language employed to offer customers assistance and it will sound bad for customers to reject a polite offer such as this one; therefore, customers are left with this offer to think about thoroughly.

There is a usage of the adverb *effectively* (*We can help you brand your business effectively*), to show that the help that is offered to customers will result in a successful and excellent outcome. Customers would wish to go get help where it is offered and people are ready to help them, since some business owners want to grow their businesses, but they lack the skills in marketing.

The verb, *help*, is repeated to shout to the customers that help is available; they should look no further. The verb, *help*, is utilised to make a difficult situation easier or better. So,

they are willing to do business branding for their customers to be able to be known and attract their own customers in the competitive world. An imperative verb, *come*, is employed in the command, *Come Do Your Next Project With Us!* Each word starts with a capital letter, and it ends with an exclamation mark.

Adjectives are employed as persuasive language to attract the attention of the customers in the phrase, *we add extra to take you from ordinary to extraordinary*. *Extra* is serving as a noun in this case, *ordinary* and *extraordinary* as adjectives. These adjectives are adding value to the advertisement by making it sound pleasing and satisfying the customers, and by keeping it lively.

4.7.6 Stylistic devices and images

There are several striking features in this advertisement, with the purpose of having a unique advertisement in the business industry. They use different colours in writing: some words are written in pink, purple, orange, black, yellow, green and blue to make it more sparkling. The advertiser employs gothic writing, with some words bolded, for example, GRAPHIC DESIGN. There is a graphological deviation in the capitalisation of words WE WILL HELP YOU BUILD YOUR BRAND and decapitalisation of words like *bringing brands to life*.

The advertisement is aided by a colourful look of the background, with a complement of pictures of the different products and services that they provide. Readers are likely to be attracted to a colourful advertisement and pay more attention to it.

A rhetorical question is employed in this advertisement to make customers stop and think about answering the question; WANT TO BRAND YOUR BUSINESS? It is not meant

to be answered aloud by the customers, but customers will be moved to take action and approach this business to be able to achieve good results through marketing, even if they were not serious about branding their businesses. This will, somehow, change their minds to become serious with regards to branding their businesses. Goddard (2003) claims that rhetorical questions raise a problem, where the addressee has to read the body text in order to find the solution.

The advertiser makes use of ellipsis *and many more...* to express pride in that they offer a wide range of services to their customers; the list of services they offer is endless.



Figure 7 Advertisement 7

4.8 AIDA Principle

4.8.1 Attention

4.8.1.1 Graphics

Advertisement 7 attempts to capture attention by using graphic elements. These elements include visual symbols such as glyphs and colorful icons, images of products and

photographs. The graphic elements provide the passive contributions of substrate, color and surroundings. As such they help to convey data, concepts, and emotions which in turn captures the attention of the reader.

4.8.2 Interest

4.8.2.1 Hard selling

Advertisement 7 uses hard-sell advertising to create interest. It presents the audience with a promise to *provide excellent customer service all the time*. Hard-sell advertising, when employed in this way, uses a direct "reason why" approach that informs the headline, body copy and visual components of the advertisement, all of which focus attention on how the consumer can directly benefit from using the advertised product. The assumption about consumer decision-making underlying this approach is that such decisions are rational and reasoned.

4.8.3 Desire

4.8.3.1 Every day sentence

Advertisement 7 employs the use of everyday sentences to arouse desire. Everyday sentences tend to be overly used in daily life, but they can be very forceful when used in advertisements. An example in advertisement 7 is the sentence *We do quality prints*. This sentence is common but can create substantial desire in that anyone can remember it without much effort.

4.8.4 Action

4.8.4.1 Physical and psychological dimensions

Advertisement 7, like in the previous advert, triggers action through the use of physical dimensions. Tools such as distinctive names, slogans, graphics and characters are used to transform products and lock them into memory.

4.8.5 Linguistic devices

Even though there are not many linguistic devices in the advertisement, there are some features that can be observed. The advertiser has a mission statement and a slogan of the business with the aim of introducing the business to customers to learn what the business offers and also to know the reason for the existence of the business. R.B PRINTING is a proper noun, because it serves as the name of the business. A business with a name attracts customers; it shows formality, credibility and the seriousness and dedication of the staff. Customers will be motivated to go to a business with a name because they will develop a relationship of trust, because they know the name of their business.

The common noun, *prints*, in the slogan, *We do quality prints*, is giving more information about the type of services the business is offering to the customers. The noun, *prints*, is modified by the adjective, *quality*, which can be interpreted as that the prints are of excellent quality, which is worth trying out. This phrase seeks to influence the audience in decision-making since it is short, memorable and sweet. The use of the personal pronoun, *we*, creates a sense of belonging, informality and friendliness, offering the services needed by customers.

The advertiser employs an imperative verb in the command *Order your Rubber Stamp Here..*, where customers are commanded to order their stamps from them, because they also sell stamps in case customers are not aware of that. The business pledge, *to provide excellent customer service every time*, is a mission statement that will tempt or attract customers to go to this business for excellent customer service every time.

4.8.6 Stylistic devices and images

An advertisement tends to attract customers when pictures of some of the products or services offered are portrayed for view without even entering the door of the business. A picture of different stamps and printed materials like a t-shirt, a banner and posters, will show customers the good quality of products and services.

The advertisement incorporates foregrounding where R.B PRINTING is written in gothics, with bold letters and in red. The mission statement is written in two different colours, black and red, where by *Excellent Customer Service* is in red to highlight the important message it carries: not just to provide customer service, but to provide excellent, outstanding customer service. *We do quality prints* is placed in quotation marks, starting with a capital letter and no punctuation at the end.

Ellipsis is employed in the phrase, *Order your Rubber Stamp Here...* It indicates that something is missing or omitted, with an intention of leaving customers thinking about the advertisement. All these foregrounding features are used to attract the attention of customers through persuasive language. The background is well-thought out to be eye-catching, with good-looking designs and colours.



Figure 8 Advertisement 8

4.9 AIDA Principle

4.9.1 Attention

4.9.1.1 Graphics

Advertisement 8, like advertisement 7, attempts to capture attention by utilising graphic elements. These elements include images, pictures, colourful icons and photographs of products. The graphic elements provide the passive contributions of substrate, color and surroundings. As such, they help to convey data, concepts and emotions which, in turn, capture the attention of the reader.

4.9.2 Interest

4.9.2.1 Neologism

The writers of advertisement 8 make use of neologism. Neologism is a relatively recent or isolated term, word, or phrase that may be employed in the process of entering common use, but that has not yet been fully accepted into mainstream language. An example of

neologism in advertisement 8 is the sentence *Connecting Namibia to the world*. The use of neologism enhances interest and makes the reader believe or associate the service with something special that is given at low cost.

4.9.3 Desire

4.9.3.1 Everyday sentence

Advertisement 8 employs the use of everyday sentences to arouse desire. Everyday sentences tend to be overly used in daily life, but they can be very forceful when used in advertisements. For example advertisement 7 employs the sentence, *We do quality prints*. This sentence is common but can create substantial desire in that anyone can remember it without much effort.

4.9.4 Action

4.9.4.1 Physical and psychological dimensions

Advertisement 8, like the previous advertisement, triggers action through the use of physical dimensions. Physical dimensions are attributes, ingredients, the design of the product, package and logo, as well as the letters, shape, colours and the art of the product. The psychological aspect includes the beliefs, values, emotions and personalities that people ascribe to the product. Tools such as distinctive names, slogans, graphics and characters are used to transform products and lock them into memory.

4.9.5 Linguistic devices

One noticeable feature is the use of proper nouns, different brand names, like BLUBOO, CUBOT, DODGEE, NEW and TITANS. These brands are specified to attract the attention of customers who wish to experience different brands of smart phones, tablets and accessories that are sold at this business. RJ IMPORTERS is a proper noun which is

giving more information about what the business does. It informs customers that it sells imported smart phones, tablets and accessories.

Connecting describes what JR IMPORTERS is doing, which is connecting Namibia to the world through importing and selling smart phones and tablets from other countries in the world to Namibians. This will connect Namibia to be connected to the rest of the world because through phones and tablets, people will be able to communicate with others wherever they are in the world.

REPAIRS in this this advertisement informs potential customers that JR IMPORTERS is offering repairs. This implies that they can repair broken or damaged things like smart phones, tablets and others.

4.9.6 Stylistic devices and images

Capitalisation of the name of the business and brand names of smart phones and tablets is done with the purpose of making the advertisement attractive and unique. *Connecting Namibia to the world!* is written in different letters that are bold and green, because slogans should always be designed to be striking to customers, so that they pay attention and remember them. An exclamation mark is used to show the importance of the text and placing an emphasis. The use of pictures makes the advertisement more interesting and attractive: a green colour and the world map in blue and white, as well as an image of a DODGEE phone, showing its features. Other punctuation marks used are commas, a full stop and also bullets.



Figure 9 Advertisement 9

4.10 AIDA Principle

4.10.1 Attention

4.10.1.1 Slogan

In order to capture attention, advertisement 9 uses the slogan *Easy, Affordable, Accessible*.

According to the graphical theory, the key words of a slogan are written with capital letters with the intention of focusing customer's attention. Boldface type letters are used in order to emphasise the key words of the slogan.

4.10.2 Interest

4.10.2.1 Personals pronouns- we, you, us, our, your;

Using the second person, *you*, represents a direct address to the potential customer, and it helps to shorten the distance between the client and those who provide that particular service. Moreover, using the expressions, *to you, you are...or you have to...*, encourages customers and gives them the feeling of priority.

4.10.3 Desire

4.10.3.1 Hortative sentence

An example of a hortative sentence, *Borrow wisely for the important goals in your life*. It appears as if someone is speaking from the heart. As such it is endowed with human feelings of happiness and love. When customers read this advertisement, they are likely to be enticed by these profound feelings. The use of hortative sentence in advertising attracts the readers' attention, stimulates their interest in what is being advertised and helps them create an impressive image of the product or service.

4.10.4 Action

4.10.4.1 Use of unqualified comparison

Advertisers at times promote their product at the expense of others. They resort to unqualified comparison of products. Advertisement 9 achieves this by using the sentence *Fast cash loans instant approval*.

4.10.5 Linguistic devices

The advertisement has a heading, *Quick Cash*, which is created with a specific effect to attract customers' attention. Many people will not miss the opportunity of a lifetime to acquire quick cash; consequently, this heading will attract them to read the whole advertisement to find out what they have to do to get this quick cash. *Quick* describes the common noun, *cash*, giving more information about cash that it is obtained quickly.

The advertiser employs a wide range of adjectives to describe the services they offer and how such services are offered with the intention to attract customers, through tempting words like *Easy, Affordable, accessible*. Customers will be tempted to take out loans that

are *easy* to obtain, not complicated and loans that are not expensive to pay back, in other words *affordable*, and loans that are *accessible* when they are needed.

The statement, *Borrow wisely for the important goals in your life!* can be viewed as a friendly advice to those, who would like to borrow money, to use the money borrowed wisely and sensibly to be able to achieve their important goals. Some people will view the statement as a command, ordering customers to only borrow money from this institution only when they have important goals that they wish to achieve in their lives. This advertiser is showing the customers that they care about their customers, advising them to use money wisely, and customers are likely to seek help where they feel they are cared for.

The verb, *borrow*, is serving as a reminder to customers that they are borrowing money, and they need to borrow wisely, considering that they will have to pay the money back. *Wisely* is describing or giving more information regarding how they should borrow. FAST CASH LOANS, INSTANT APPROVAL is convincing customers that the service is favourable to them since the approval is done instantly without a long wait and the whole process of obtaining cash loans is fast.

4.10.6 Stylistic devices and images

The picture of a young and happy lady with money flying in the air in the advertisement is a good example of customers who approach this financial provider to show that they go back satisfied with the help and that they are happy to have been assisted financially. A smile on the lady's face can be viewed as a sign of happiness, joy, peace and satisfaction; thus, readers will be curious to know why the person is smiling, and the situation will

force them to read the whole advertisement. Customers in financial difficulties might go to this business to seek help because they also want to be happy, and stress free like the happy lady in the picture.

The advertisement is printed in striking colours, red and white, with different font sizes and faces, with the intention of adding more value to the advertisement and making it interesting. Lexical deviation is noticeable in some words that are written in gothic font, for example, FAST CASH LOANS, INSTANT APPROVAL, and bold letters in CASH (QUICK CASH). *Borrow wisely for the important goals in your life!* is written in italics, and the advertiser employs full stops after each word: *Easy. Affordable. Accessible.*



Figure 10 Advertisement 10

4.11 AIDA principle

4.11.1 Attention

4.11.1.1 Imagery

Advertisement 10 utilises images to grab attention. Images help in learning, grab attention, explain tough concepts and inspire. Images also have the potential to elicit an emotional response from your audience. As such, the author of advertisement 10 employs images to create an impact on users. The font size, shape and colour of the advertisement is created in such a way that the advertisement catches the attention of the reader. The images in the advertisement show what the advert is all about and, as such, arouse the attention of the prospective customer.

4.11.2 Interest

4.11.2.1 Epithet

Epithet (Greek - *addition*) is a stylistic device emphasising some quality of a person, thing, idea or phenomenon. Its function is to reveal the evaluating subjective attitude of the writer towards the thing described. Advertisement 10 uses an epithet in the testimonials given by previous customers. An example is the sentence, *Mani Financial service helped with deposit money for my car.*

4.11.3 Desire

4.11.3.1 Synecdoche

Advertisement 10 employs synecdoche to create desire. An example of synecdoche in advertisement 10 is the use of terms *Quick, Easy, Low interest*. In this case, roots and wings are meant to create the perception of a strong foundation that enable agility. In a way this creates desire in the customers when they aspire to be associated with the solid foundations.

4.11.4 Action

4.11.4.1 Imagery

Advertisement 10 triggers action through imagery. The main image of a learner graduating creates the perception that the institution in fact creates graduates. As such, this could compel customers to come forward and enroll with the institution.

4.11.5 Linguistic devices

The advertisement attracts readers' attention with its use of adjectives, which are describing the process of acquiring a loan, in order to communicate the message effectively. The process is described as *easy*, *fast*, the approval is *quick* and the interest rate is *low*. These are good and pleasing words for customers to hear. Such words will motivate and drive customers to approach this cash loan without even thinking twice about their actions. There are many cash loans around town, but this specific one is trying to show its difference from the rest by offering a low interest rate upon returning the money that was borrowed. This is manipulating customers to come and borrow money where the interest rate is low; everybody wants to save money where possible.

The customers who shared their testimonies and gratitude are emphasising on words *assisted*, *solve* and *helped*. *Assisted* and *helped* are synonyms, and potential customers who wish to borrow money are informed of the good work the cash loan is doing. It is there for the nation to help them in their financial troubles. The financial assistance and help that the customers desire to have is at Mani Financial Services. It is just a matter of approaching their office, and then their financial problems will be *solved*. The approval of loan application is *quick*. This will please every customer who is desperate to receive

financial help; consequently, customers will not even think that their application that could be rejected; it will seem as if it is a done deal.

The use of the first-person, plural, personal pronoun, *our*, is an indication that Mani Financial Services is not only helping individuals, but it is assisting families to send their children to schools or universities, or to buy them school uniforms, books and help them solve financial problems that may arise. *Mani Financial Services Helped me with a deposit money of my car in 24 Hours* is a sentence that will attract customers who wish to buy car but they do not have the deposit to put down. *24 hours* is the same as a day, but 24 hours sounds like a short period of time, while a day sounds long. Customers will be happy to hear what they want to hear, 24 hours, and not a day.

4.11.6 Stylistic devices and images

Christelle (2012) states that “the language of advertising is often accompanied by images, in order to attract the attention of the customers” (p. 115). According to Christelle (2012), images evoke situations and realities in our lives or encourage us to dream about things that we would like to have or do. The advertiser employs pictures of people with happy faces; some are happy that they have received financial help to be able to pay for their tuition fees at university, some school fees; some are able to buy school uniforms and books, and even to receive money for a deposit on a car of their dreams. Therefore, customers will be attracted by all these pictures of positive results coming out of such services, and they will take out loans, hoping that they will also be as happy as the people in the pictures, stress free and able to solve their problems.

The advertisement is written in different font sizes and faces. *Mani Financial Services* has a different style form QUICK APPROVAL · EASY · FAST · LOW INTEREST which is written in capital letters in white, while the background is painted red. Red and white colours are attractive, and readers are likely to stop and read the advertisement. Instead of using commas between words, the advertiser employs bullet points to divert from the usual to an unusual way of writing. The happy and satisfied customers are talking directly to potential customers, in their own words and not someone reporting what they are saying.



Figure 11 Advertisement 11

4.12 AIDA Principle

4.12.1 Attention

4.12.1.1 Imagery

The font size, font shape and font colour of the advertisement have been created in such a way that it catches the attention of the reader. The two images in the advertisement show what it is about and, as such, arouses the attention of the prospective customer. When the advertiser diverts from the font size, font shape and font colour, it gives an attractive face to the advertisement because of such deviation.

4.12.2 Interest

4.12.2.1 Superlative adjective

Interest in the advertisement seems to be triggered by the use of a superlative adjective in the phrase, *Best affordable prices*. Noticeably, by using a superlative adjective, *best*, the advertisers simultaneously employ an unqualified comparison to promote their product at the expense of others. This in a way creates interest in the reader.

4.12.3 Desire

4.12.3.1 Synecdoche

Advertisement 11 employs synecdoche to create desire. An example of synecdoche in advertisement 11 is the term, *Affordable prices*. In this case, fashion design could relate to Alex Boutique, that is the actual enterprise as whole. In a way, this creates desire in the customers when they aspire to be associated with the best fashion design.

4.12.4 Action

4.12.4.1 Imagery

Advertisement 11 triggers action through imagery. The five images create the perception that the clothes in the pictures were made at the boutique. As such, this could compel customers to come forward and buy the merchandise.

4.12.5 Linguistic devices

The business is named Exclusive AFRICAN CLASSIX. The whole phrase is a proper noun, but normally, the word *Exclusive* is an adjective that is describing a noun. Something *exclusive* is something that is of high-class, elite, fashionable and private, while classic is something standard, model and common. *African* is an adjective describing *classix* which is a noun. Customers are attracted by the phrase *Affordable prices!* because they are informed that the prices of products and services offered here are affordable, they are not expensive. Adjectives paint pictures that are memorable and vivid which will stuck in the minds of customers and, somehow, they will be convinced to buy such products and pay for services offered. The word *classix* derived from the word classic, is a new word that was formed by the advertiser.

4.12.6 Stylistic devices and images

The advertiser employs different font faces and sizes to make the advertisement eye-catching. The name *Exclusive*, is written in two different colours, where *E* is written in pink, while *xclusive* is written in white and it is underlined. To add more taste to the advertisement, the advertiser makes use of pictures of different African dresses that are tailored at this business. The focus is on an Oshiwambo dress in red and white, because

this is the design or material that Oshiwambo women are wearing currently. It is in demand, and that is why it is the main picture.

There is a use of capital letters, like AFFORDABLE PRICES! and *affordable* is written in bold letters, while the word *prices* is not in bold letters. This is to draw customers' attention to the word, *affordable* because it is a euphemism. The advertiser is trying to utilise words that are more pleasing to customers, to feel more relaxed since products are becoming expensive and people cannot afford them.

Morphological deviation is noticeable in the word, *classix*, where the word is derived from classic. *Classix* is more recognisable when compared to *classic*, and customers are put in a position of stopping, and think about this advertisement, where some will even read it more than once to find the message in the advertisement. There is an exclamation mark at the end of the phrase, *affordable prices!* which is trying to entice and excite customers to go into this business. Through the use of a different font size and face, the advertiser is introducing customers to other services *Cater hire, Décor, Catering & Tailoring* that the business offers; the colour of the letters is purple, to show that it is very important to know it.

Granite White & Black

DD5

Durability

- Stone lasts forever.
- Stone does not disintegrate.
- The Namibia's richest civilizations have used natural architecture to set their nation's apart.

DD6

Granite White & Black

5

Lavender Graphics & Trading
0811289452/0813377605
uncleben78@gmail.com (Ongwediva)

Granite White & Red

DD7

Affordable yet Exclusive

- Making your individual mark on the world is now much more affordable than it used to be.
- Stone quarrying & processing technology has improved. New automated machinery allows fabricators to cut natural stone more efficiently, at less cost and more consistently than in the past.

DD8

Granite White & Grey

6

"The service you will never regret"

mg
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EN LOUWSE ALMUTHY

"Your memorium is our concern"

Figure 12 Advertisement 12

4.13AIDA Principle

4.13.1 Attention

4.13.1.1 Slogan

In order to capture attention, advertisement 12 employs the slogan "The service you will never regret". Boldface type letters are used in order to emphasise the key words of the slogan.

4.13.2 Interest

4.13.2.1 Personals pronouns- we, you, us, our, your;

The second person, *you*, represents a direct address to the potential customer, and it helps to shorten the distance between the client and those who provide that particular service. Moreover, utilising the expressions *to you*, *you are...* or *you have to...*, encourages customers and gives them the feeling of priority.

4.13.3 Action

4.13.3.1 Use of unqualified comparison

Advertisers at times promote their product at the expense of others. They resort to unqualified comparison of products. Advertisement 12 achieves this by using the sentence, *The service you will never regret.*

4.13.3.2 Phonological deviations

Phonological deviations take into consideration only those advertisements where the pronunciation or spelling of words is different from the accepted norm. The deviant spelling and pronunciation is for the purpose of highlighting the target of the product. In this case, the use of the word, *memorium* provides an example of phonological deviation that could trigger action.

4.13.5 Linguistic devices

There are numerous linguistic devices like adjectives, adverbs, verbs, pronouns and nouns in this advertisement. The advertiser made use of well-chosen adjectives to describe the types of gravestones that are offered. *Natural stone's superior qualities* is a phrase that is giving customers more information about the gravestones, in order to look at the features of the products before deciding to buy such products. *Natural* is describing the noun, *stone*, and *superior* is describing the noun, *qualities*. Other good features that are describing the gravestones are *scratch proof*, *stain proof*, *100% flame proof*, *enduring life-cycle*, *easy cost maintenance*, *eco-friendly*, just to mention a few.

The durability of such stones looks promising because *stones last forever*. This phrase will make customers happy and satisfied, assured that they do not have to replace the stones after some years because even future generations will come and go, without spending

money on replacing such stones. Customers are made to believe that such stones last forever, and that is a good reason and motivation to buy the stones. *Making your individual mark on the world is now much more affordable than it used to be* this sentence is a comparison of the past with the present, and people shown the best part of the deal, which *is now much more affordable* which is an offer no one can resist.

The advertiser makes it look like it is only the customers who are benefiting from both ends with a phrase like *affordable yet exclusive*. They are getting the stones at cheap prices, yet these are stones of high-class, stones for elite and of high standard. This will attract customers and they are increasing sales at the same time.

Adverbs are employed to convince customers that they are using high technology with new automated machinery that cut stones *more efficiently* and *more consistently* than in the past. The advertiser is informing and convincing customers that they have quality equipment for the job, and they are professionals who know their job very well; they do a proper job without disappointments. The advertiser is trying to earn customers' trust by telling them about some of their successes, such as the improvement in efficiency, more consistency and less cost. The slogan, *The service you will never regret*, is also adding to the trust, knowing that they will be making the right decision when buying here, and that they will *never* regret. Pronouns, like *you, your, our, we*, are used to show informality to create a bond between them and their customers, to show that they are talking to them, and they are here to help the customers; they are not alone in the difficult situation.

4.13.6 Stylistic devices and images

The advertisement is designed in a way that it attracts customers with a friendly, yet unique background of natural colours that will make someone have peace of mind and feel relaxed. This matches with what customers, who visit the place, need to feel relaxed because they are immersed in death, mourning their loved ones.

There are different pictures of different designs and different stones depicted for customers to choose from, depending on their pockets. Well-designed stones are displayed, where each is complemented by beautiful wreath. Pictures aid the way customers receive the message in the advertisement, and customers will also be convinced that what they see in the pictures is what will happen in their situation once they buy or pay for the same product/service.

The statement, *Your memorium is our concern*, will convince customers that they are really cared for, especially in the time of pain after losing their loved one. The company is a comfort to them, concerned about their loss and willing to help. With this statement, customers can be rest assured that the deceased will surely rest in eternal peace, with a guardian angel protecting them.

The word *memorium* does not exist in English; it is, therefore, a new word that is created by the advertiser. Derived from the word, *memory*, there is morphological deviation to emphasise a good and unforgettable memory that will be left in the minds of the ones who have been assisted by this business; they want to leave customers with good memories.

Hyperbole is noticeable in the sentence, *Stone lasts forever*. One tends to think critically about it. Manmade things have a lifespan, and it was not proven to have lasted forever; people die. They cannot make an experiment that will take forever to come to conclusion.

The sentence, WE HAVE A WIDE RANGE OF QUALITY STONES TO CHOOSE FROM is written in gothic font and in capital letters to make the customers aware of what to expect. Names of stones are written in bold letters and italics, and features of the stones are highlighted with the use of bullets to make it easy to identify and read. *The service you will never regret* and *Your memorium is our concern* are written in white colour with different font sizes and faces. These phrases are placed in quotation marks and underlined to stand out and be eye-catching.

ETUNA GUESTHOUSE AND TOURS
YOUR HOUSE AWAY FROM HOME

We offer you a taste of genuine northern Namibian hospitality! Translated Etuna means "He is taking care of us" in the Oshiwambo language. It is a sentiment we put into practice by giving our guests a sense of being at home.

- * 21 spacious ensuite rooms (fridge & air conditioner in every room, as well more than 10 television channels)
- * Restaurant (meals-breakfast, lunch & dinner as well beverages)
- * Conference facilities
- * Camping & Barbeque facilities
- * 24 hour security
- * Internet Wi-Fi
- * Swimming pool
- * Cultural excursions
- * Laundry service
- * Airport shuttle service

Impeccable standard coupled with quality & friendly service. The facility is equipped to make your stay a memorable one!
Affordable & comfortable

Figure 13 Advertisement 13

4.14 AIDA Principle

4.14.1 Attention

4.14.1.1 Graphics

Advertisement 13 attempts to capture attention by using graphic elements. The graphic elements provide the passive contributions of substrate, color and surroundings. As such they help to convey data, concepts, and emotions which in turn captures the attention of the reader.

4.14.2 Interest

4.14.2.1 Hard selling

Advertisement 13 uses hard-sell advertising to create interest. It presents the audience with a promise to *Impeacable standard coupled with quality and friendly service*. Hard-sell advertising, when employed in this way, uses a direct "reason why" approach that informs the headline, body copy and visual components of the advertisement, all of which focus attention on how the consumer can benefit directly from using the advertised product. The assumption about consumer decision-making underlying this approach is that such decisions are rational and reasoned.

4.14.3 Desire

4.14.3.1 Everyday sentence

Advertisement 13 employs everyday sentences to arouse desire, namely the sentence *We offer you a taste of genuine northern Namibian hospitality*. This sentence is common but can create substantial desire in that anyone can remember it without much effort.

4.14.4 Action

4.14.4.1 Physical and psychological dimensions

Advertisement 13, like in the previous advertisement, triggers action through the use of physical dimensions. Physical dimensions are attributes, ingredients, design of the

product, package and logo, as well as the letters, shape, colours and the art of the product, whereas the psychological aspect includes the beliefs, values, emotions and personalities that people ascribe to the product. Tools such as distinctive names, slogans, graphics and characters are used to transform products and lock them into memory.

4.14.5 Linguistic devices

Advertisements are created to inspire the audience and make the decision to buy the product or pay for a certain service. The slogan, YOUR HOUSE AWAY FROM HOME, can raise emotions in the minds of potential customers. The word, *home*, is viewed as a place where your loved ones are or where you are loved, a place of comfort and relaxation. People will be attracted to book into this guesthouse because it will make them to feel at home. They are convinced that they will be treated kindly, with love and care, and that will make them relax and rest well. They should feel as free as when they are in their own houses, feeling the comfort.

We offer you a taste of genuine northern Namibian hospitality! This statement is informing potential customers to know in advance what they offer, and at the same time they are marketing *the taste of genuine northern Namibian hospitality*; if you like the taste, look no further, Etuna Guest house is the right choice for the customers. The word, *genuine*, is giving a strong message that what is offered here is the real, the original taste of the northern Namibian hospitality, not some fake one.

Etuna is an Oshiwambo name translated as *He is taking care of us*. In a community where the majority of the audience are Christian believers, potential customers will feel blessed and protected to overnight at this guest house, because “the lord almighty is taking care of them, and we are all protected”. Names say a great deal, and it is also an attracting tool

because people choose names that are appropriate, sound good and are pleasing. Some people leave their homes to go to such places for relaxation and to have peace of mind; it will be unpleasant to have a name that is not comforting or pleasing.

The use of personal pronouns, *we, us, our, your, you* show some togetherness within the team, and it shows that they are talking directly to their customers; their message will not be delivered by a third person. This shows professionalism and seriousness.

The use of adjectives spices up the advertisement. The standard of the guesthouse is described as the *perfect* one, which is together with *quality* and *friendly* service. Human beings are not perfect, but they will not miss the opportunity to receive close to perfect service and a friendly service. They will be attracted by such words to come and experience it. *Memorable, affordable, comfortable* are adjectives describing the stay at the guesthouse, and such words are very strong; they will stick in the customers' minds, to the extent that they will try to experience it for themselves to see if it is indeed affordable, comfortable and memorable to spend time here.

4.14.6 Stylistic devices

The advertisement depicts a picture of a building, which is probably Etuna Guest House, painted yellow and brown, together with pictures of different facilities that they offer, such as a bathroom, swimming pool, bedroom and a building with green trees. Pictures move someone from imagination to reality, where the customer can see that such facilities do exist at the place; it is not just to deceive customers with words but to show them what to expect.

The name of the business, together with the slogan, are written in an attractive style, with different font faces, sizes and colours. They are written in capital and bold letters. There is a Namibian flag flying in the background which makes it colourful. It is interesting to see the use of repetition of the suffix, *able*, in words like *memorable*, *affordable* and *comfortable* which can refer to the effect of sound. Anh (2012) believes that such words come to one's heart and thus, the audience can easily remember the sentence and the brand name of the product or service. Adjectives, *affordable* and *comfortable* are underlined, for emphasis. The advertiser makes use of exclamation marks, full stops and punctuation marks to adhere to syntactic rules.





OSHANA GUEST HOUSE

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Oshana Guest House situated in Ompundja Road, Oshakati-Namibia. Is offering Luxury overnight accommodation at an affordable price night.

We Offer:

- Double Rooms & Twins Rooms
- Private wall tiled showers with hot water
- DSTV, (TPA1 & TPA2)
- WIFI Internet
- Bar Fridge

Hendrina
Team Member

Figure 64 Advertisement 14

4.15 AIDA Principle

4.15.1 Attention

4.15.1.1 Imagery

The font size, shape and colour of the advertisement are created in such a way that the advert catches the attention of the reader. The image in the advertisement shows what the advert is about and, as such, arouses the attention of the prospective customer.

4.15.2 Interest

4.15.2.1 Superlative adjective

Interest in the advertisement seems to be triggered by the use of a superlative adjective. A superlative adjective compares three or more nouns. Advertisement 11 uses a superlative adjective in this sentence, *Best affordable prices*. Noticeably, by using the superlative adjective, *best*, the advertisers simultaneously employ unqualified comparison to promote their product at the expense of others. This in a way, creates interest in the reader.

4.15.3 Desire

4.15.3.1 Synecdoche

Advertisement 14 employs synecdoche to create desire. An example of synecdoche in advertisement 14 is the phrase, *Affordable prices*.

4.15.4 Action

4.15.4.1 Imagery

Advertisement 14 triggers action through imagery. The five images create the perception that the clothes in the pictures were made at the boutique. As such this could compel customers to come forward and buy the merchandise.

4.15.5 Linguistic devices

The language is used in an effective and creative manner to enhance the success of the advertisement. The logo of the business is designed with a strong message that says **GUARANTEED SERVICE** which is meant to persuade customers to trust the business with the services that it provides. The business is assuring customers that their service is of good quality, if not perfect, and customers are, as well, assured that the business does not disappoint their valued customers.

The advertiser makes use of adjectives to describe the services provided at the guest house which is *luxury overnight accommodation at an affordable price per night*. The accommodation is luxurious, and customers will experience the luxury overnight accommodation at an affordable price. *Luxury* is describing *accommodation* which serves as the main noun (word) in the advertisement, and since customers have to pay for the services that they have received, it is also important to take note of the noun *price* that is described by the adjective *affordable*. The prices at this guest house are reasonable and customers will be happy to save money and they are likely to choose it for its affordability.

It is a good practice to provide the services and facilities available at the business; thus customers are well informed of what to expect, and they will make their choice from the onset. Customers leave with service satisfaction, rather than customers asking for services that are not available at the business and this creates disappointment and inconveniences. Informing customers of the services available at the business will avoid bad reputation that will tarnish the business' image.

4.15.6 Stylistic devices and images

Li (2009) states that stylistic features can communicate better and make the product or service more popular in order to achieve the goal of everlasting purchase and popularity among the consumers. Customers are attracted to the advertisement through its design and the use of a picture of a beautiful and attractive bedroom that is neatly made with customers in mind. OSHANA GUEST HOUSE is written in bold, capital letters. The letters are blue, not black like the rest of the advertisement. The logo of the business is also serving as an attractive tool with its unique design, and the use of capital letters.



Figure 15 Advertisement 15

4.16 AIDA Principle

4.16.1 Attention

4.16.1.1 Colour

Just like in advertisement 14, this advertisement is made up of different colours which seek to immediately draw the attention of the reader immediately. Noticeably, the colour

combinations are visible enough to capture attention but do not act as a distraction to the reader.

4.16.2 Interest

4.16.2.1 Simple ordinary language

To lure the potential customer, the writer in Advertisement two employs simple language which in essence attempts to persuade the audience. The advertisement employs simple language to enhance the knowledge of the reader. Simple ordinary language devices are informative and enable the reader to understand and make informed decisions. An example of this is *Hurry while seats are available*.

4.16.3 Action

4.16.3.1 Allusion

Like in advertisement 14, it appears again as if action is triggered by allusion. In this advertisement, allusion can be noticed from the phrase, *Safety first*. The sentence above emphasises the customer care that comes with enrolling at the institution. These kind of allusion initiates action in a reader.

4.16.4 Linguistic devices

The advertiser made use of an imperative verb, *hurry*, to tell the customers that they should book their children's seats as fast as they can, while the seats are available. Lazovic (2014) supports the idea that verbs are often used for imperative purposes and they can function as instructions, polite requests or suggestions; furthermore, and they can make the reader act in a certain way towards the advertised products or services. *Think easy!*: in this phrase, there is also an imperative verb *think*, where the readers are told to think easy, the service

is nearby, they do not have to stress about their children's transport to school because the solution is EASY SCHOOL BUS.

Adjectives are words that describe or modify nouns, pronouns, adverbs and other adjectives. The words, EASY, AFFORDABLE and SPECIAL can be identified easily by the reader. AFFORDABLE is an adjective that is describing or giving more information about the noun, RATES. The advertiser is trying to attract customers by informing them about the rates that are affordable; they do not have to worry about the price, since many people would always ask about the affordability. The discount is labelled, SPECIAL, to show that it is something done especially for the customers; it is not something that happens every day; it is just an offer that will be beneficial to the first 10 parents to book seats for their children. This will encourage parents to be in the first ten parents to save money from the discount that will be offered.

The business is informing the parents in advance about how serious they are with the issue of safety, making it their first priority. The word, SAFETY, is a noun that has a loud and strong message because this business is for transporting children to and from school, and the parents would first love to hear how safe their children will be in their absence. The advertisers are making sure that the parents are aware of the fact that their bus comes fitted with a tracking device for parents to have peace of mind.

The use of personal pronouns, *we*, *our*, and *your*, will make the readers more relaxed because the advertiser is directly talking to the customers and this motivates customers to respond because they feel they are being spoken to regarding their need or problem.

4.16.5 Stylistic devices and images

Even though there are not many stylistic features in this advertisement, there are still some that can be noticed. The advertiser makes use of a rhetorical question, *Thinking kids school bus?* The advertiser does not expect the readers to answer the question, but somehow the person touched by the question will try to answer it privately in his/her mind. This question will make those who were reluctant about their children's transport to school to start thinking about it seriously, considering all the benefits and offers provided.

The use of exclamation marks is an indication of what has been emphasised in the advertisement, since it shows emotions and surprise. The advertiser also emphasises **AFFORDABLE RATES**, **SPECIAL DISCOUNT** and **SAFETY FIRST** through the use of capital letters, and employs bold letters in the entire advertisement to show that all the information is important to be read. There are different colours used to make the advertisement attractive, and there are different font sizes used. Full stops are used to put at the end of sentences, to show that they are complete sentences.



Figure 76 Advertisement 16

4.17AIDA principle

4.17.1 Attention

4.17.1.1 Use of graphic onomatopoeia

By definition, graphic onomatopoeia indicates that the graphical modes of meaning are concerned with the facts of spelling, punctuation and the like, as they provide meaning peripherally. They show stylistic dimension in many cases. For example, representations of utterances in symbolic visual shapes are a kind of graphic onomatopoeia, which stresses the intended meaning which the speaker wishes to convey. In the advertisement above, graphic onomatopoeia can be seen by the way in which the meaning is conveyed, for example, through the use of punctuation, the shape of graphemes, spacing, line direction and spelling. The stylistic peculiarities of these modes call attention to them and play a secondary role in augmenting the stylistic effects of the text.

4.17.2 Interest

4.17.2.1 Phonological deviations

Phonological deviations take into consideration only those advertisements where the pronunciation or spelling of words is different from the accepted norm. The deviant spelling and pronunciation is for the purpose of highlighting the target of the product. In this case, the use of the sentence, *MUSCLE UP N KEEP IT REAL*, provides an example of phonological deviation that could trigger action.

4.17.3 Desire

4.17.3.1 Allusion

Like in advertisement 14, it appears again as if action is triggered by allusion. In the advertisement allusion can be seen in the phrase, *Stronger than your excuses*. The sentence above emphasises the customer care that comes with enrolling at the institution. This kind of allusion initiates action in a reader.

4.17.5 Linguistic devices

The advertisement is made up of different linguistic devices with the purpose of creating a message that is influential and catchy. The use of imperative verbs, like TRAIN and MUSCLE UP, are employed in commands in which the advertiser is directly talking to the readers in order to do what he/she is telling them to do. MUSCLE UP ‘N KEEP IT REAL! implies that if you do not *muscle up*, you are not living a true life and you are not man enough. Readers will be challenged to go to the gym to train and become “real men” with muscles, with fit bodies, showing their masculinity. TRAIN AT YAP GYM! is another command where readers are commanded to train at this gym. Readers are not really ordered; one would take it as advice, but it will ring a bell in the mind of the reader

to change gyms from where the reader currently trains to this gym, to experience new people, new training and new things.

BE STRONGER THAN YOUR EXCUSES is a command and also serves as advice which is specifically meant for ladies who have many responsibilities that become excuses not to train at the gym. They are encouraged to be stronger than their excuses; they are motivated to be strong women with self-confidence and to have time for themselves. This statement is intended to encourage even the ones who have been giving many why they have not started training, to make up their minds and start training at the gym, showing that their excuses are just words that cannot dominate their strength to stand up and start training.

If You Believe You Can, Then You Certainly Can is an attractive slogan that will motivate the readers to believe in themselves, to believe that they can train at the gym, and surely that will happen. There is repetition of the pronoun, *You*, which makes it more personal and readers are likely to respond by joining the gym. This advertiser is talking directly to the audience, and the audience will feel that they are loved and someone out there really cares about them, thus encouraging them and assuring them that they can do it.

The advertiser employed a comparative adjective, *stronger*, to compare the audience's capability to that of excuses, which will be a sign of weakness if the reader lets excuses take over his/her life. *From as little as N\$265 p/m* is made to look as if it is not much money per month to pay at the gym. People who are price-sensitive will be happy to hear that the payment is small.

4.17.6 Stylistic devices and images

Agbede (2016) articulates that graphology is important in an advertisement because it captures the eyes of the readers and it gives readers a solid impression by communicating the exact mind of the advertiser. There is graphological deviation in the advertisement with the use of capital letters to write phrases, like MUSCLE UP'N KEEP IT REAL!, TRAIN AT YAP GYM! and BE STRONGER THAN YOUR EXCUSES. Such phrases are written in bold letters and different colours. The noun, EXCUSES, is written in red, different from other words in the same statement, to place emphasis on the word for customers to spot. The advertiser made use of exclamation marks to make the reader aware of some important phrases that cannot go unnoticed. *If You Believe You Can, Then You Certainly Can* is written in a different style, where each word starts with a capital letter.

Different colours, namely orange, white, black, red and grey, make the advertisement look more attractive. A picture of a woman looking serious at her training session complements the advertisement, and serves as a good example for other women to take the initiative and follow the trend. The picture of a man will also encourage other men who wish to be masculine like him to start training to look like him. *If You Believe You Can, Then You Certainly Can* is an ellipsis because some words are omitted: *You can* do what? It is a slogan, and it is made short to be unforgettable to the audience; that could be the reason for the omission of words.



Figure 17 Advertisement 17

4.18AIDA Principle

4.18.1 Attention

4.18.1.1 Graphics

Advertisement 17 attempts to capture attention by using graphic elements. These elements include visual symbols, such as glyphs and colourful icons, images of products and photographs. The graphic elements provide the passive contributions of substrate, colour and surroundings. As such, they help to convey data, concepts and emotions which, in turn, captures the attention of the reader.

4.18.2 Interest

4.18.2.1 Hard selling

Advertisement 17 utilises hard-sell advertising to create interest. It presents the audience with a promise that *The service you expect and quality you deserve*. Hard-sell advertising, when employed in this way, employs a direct "reason why" approach that informs the

headline, body copy and visual components of the advertisement, all of which focus attention on how the consumer can directly benefit from using the advertised product. The assumption about consumer decision-making underlying this approach is that such decisions are rational and reasoned.

4.18.3 Desire

4.18.3.1 Everyday sentence

Advertisement 17 employed the use of everyday sentences to arouse desire. Everyday sentences tend to be overly employed in daily life, but they can be very forceful when used in advertisements. For example, advertisement 17 used the sentence *Car wash center*. This sentence is common but can create substantial desire in that anyone can remember it without much effort.

4.18.4 Action

4.18.4.1 Physical and psychological dimensions

Advertisement 17, like in the previous advertisement, triggers action through the use of physical dimensions. Physical dimensions are attributes, ingredients, design of the product, package and logo, as well as the letters, shape, colours and the art of the product whereas psychological aspect includes the beliefs, values, emotions and personalities that people ascribe to the product. Tools, such as distinctive names, slogans, graphics and characters, are employed to transform products and lock them into memory.

4.18.5 Linguistic devices

The advertisement does not contain many linguistic devices that can be noticed. CAR WASH CENTRE is the name of the business in which the noun, CENTRE can be defined as the place, building or area that is occupied for a particular purpose or activity. The centre is the core, middle or heart of car washing in this case, where people bring their

cars to be cleaned. The slogan, *The Services You Expect And Quality You Deserve*, is attracting customers to experience the good services that they expect to receive, and the good quality that such customers deserve since everybody deserves the best that is worth the money that they are paying for the services. There is a repetition of the personal pronoun, *You*, emphasising the person being talked to, and showing that they are doing all these services just for you. Apart from washing cars, they also do upholstery, they clean carpets and mattress, as well as provide unspecified cleaning services.

4.18.6 Stylistic devices and images

The advertiser makes use of bold, capital letters to write the business name and other services that are offered, to make them big enough and visible to all customers. The green and other natural colours in the background have added value to the advertisement, and made it look more attractive and unique. The pictures employed are examples of the way in which they clean cars, mattresses, carpets and what new couches look like after cleaning. The car that is being washed is shining, and the man washing the car looks professional. This is an indication that the staff know their job very well; they are serious about business and they do not need to be reminded of their responsibilities.

The Service You Expect And Quality You Deserve deviates from the normal way of writing as each word starts with a capital letter and there is also Ellipsis in this slogan. Some words are omitted in the slogan; it was supposed to read “The Service *That* You Expect And *The* Quality *That* You Deserve”. The advertiser is trying to make it short and brief, so that it retains its interesting qualities that will attract customers.

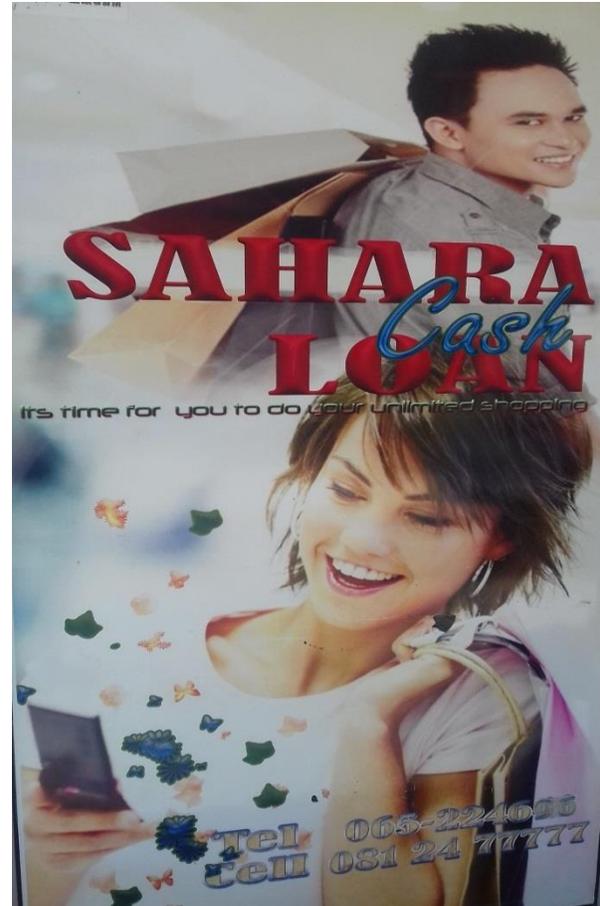


Figure 18 Advertisement 18

4.19AIDA Principle

4.19.1 Attention

4.19.1.1 Slogan

In order to capture attention, advertisement 18 utilises the slogan, *Financial rescuer*.

According to the graphical theory, the key words of a slogan are written in capital letters with the intention of focusing customers' attention. Boldface type letters are used in order to emphasise the key words of the slogan.

4.19.2 Interest

4.19.2.1 Hard selling

Advertisement 18 employs hard-sell advertising to create interest. It presents the audience with a promise: *Its time for you to do your unlimited shopping*. Hard-sell advertising when used in this way, uses a direct "reason why" approach that informs the headline, body copy and visual components of the advertisement, all of which focus attention on how the consumer can directly benefit from using the advertised product. The assumption regarding consumer decision-making underlying this approach is that such decisions are rational and reasoned.

4.19.3 Desire

4.19.3.1 Graphics

Advertisement 18 attempts to capture attention by using graphic elements. These elements include visual symbols such as glyphs and colorful icons, images of products and photographs. The graphic elements provide the passive contributions of substrate, color and surroundings. As such they help to convey data, concepts, and emotions which, in turn, captures the attention of the reader.

4.19.4 Linguistic devices

Agbede (2016) agrees with Kannan and Tyagi (2013) that advertising is the best way to communicate with customers, and the advertisements should be presented in a fascinating, exciting, imaginative and creative manner. In other words, everything in an advertisement matters; the words, images and symbols are used for a purpose.

The advertiser employs a noun phrase, *Financial Rescuer*, which can be defined as something or someone who saves people from financial danger or difficult financial

situations. These words sound like a relief to those who are trapped in a web of debt or who are in need of money but they have no-one to turn to for help. *Rescuer* is giving hope to the hopeless, knowing that there is help available, and customers are enticed to approach the cash loan to be financially free.

The advertiser employs a statement that is advising and reminding customers that *It's time for you to do your unlimited shopping*. People are normally limited by the amount of money in their pockets and bank accounts, but with the financial rescue that customers are receiving by borrowing money, there is no limit, and people can do as much shopping as they wish, there is no limit at all.

4.19.5 Stylistic devices and images

Nekongo (2017) concurs that employing different font sizes is a tactic that advertisement designers use to attract readers, and it is also used to emphasise selected words or phrases in the advertisements. SAHARA CASH LOAN is written in different font sizes and faces, as well as colours ranging from red, blue and green, with the purpose of emphasising the name of the business.

The advertisement portrays pictures of people who seem to be happy and smiling, with shopping bags in their hands. According to Nekongo (2017), a smile is a symbol of joy, peace, happiness and contentment. It attracts readers to read the advertisement because they will be interested in establishing why the portrayed person is happy. They will, therefore, spare a moment to read the advertisement. Readers, especially those who are troubled financially, will be persuaded to look for financial assistance at this institution,

so that they can also have a smile on their faces, or for them to dress elegantly like those people in the pictures.

The background of the advertisement is another attracting feature that is employed by the advertiser to make it more interesting. Butterflies and flowers are displayed to brighten the readers' situation, because butterflies and flowers are viewed showing how beautiful life can be when a person is out of financial difficulties. The lady dressed in black in the picture looks like she travelled to other cities in the world to go shopping, since the cash loan is giving customers the chance to do unlimited shopping.



Figure 89 Advertisement 19

4.20 AIDA Principle

4.20.1 Attention

4.20.1.1 Use of questions

Advertisement 19 utilises questions to attract attention by mentioning the matter that concerns the customers the most. They help to arouse the curiosity of the customers and entice them to read on to find solutions to their problems.

An example of this in advertisement 6 is the question: *why coporate flowers?* In advertisement 19 the writer raises a question, which attracts readers to read this advertisement. As such, the consumers come to know this product and develop interest in it.

4.20.2 Interest

4.20.2.1 Emotional bargain

Advertisement 19 employs emotional bargain to create strong, positive emotions. It exploits the dreams and aspirations of prospective customers through the use of terms like *flowers make interiors more attractive and welcoming*.

In the advertisement, the advertisers pick up the beautiful words and phrases to design emotional messages, that is synecdoche, to create desire. Like before, synecdoche is another kind of figurative language, which is usually classed as a type of metonymy. In a way, this creates desire in the customers when they aspire to have their needs catered for.

4.20.3 Action

4.20.3.1 Use of unqualified comparison

Advertisers, at times, promote their product at the expense of others. They resort to unqualified comparison of products. Advertisement 9 achieves this by using the sentence *Fresh flowers provide the image of success for your business*.

4.20.4 Linguistic devices

Language is used in different ways to make customers believe that the advertised products and services are effective and desirable. The word, *Delight*, is a well-chosen word that means enjoyment, pleasure, happiness, gladness and amusement. These are words that will put a smile on a person's face and will change a person's mind to be attracted to order

flowers, to keep the smile for a long time. The repetition of the word, *flowers*, is an emphasis that is showing customers how important flowers are in our lives. In our everyday lives, people take flowers to patients that are in hospital beds, people that have lost their loved ones, people they love, just to show them how much they love them. Flowers are also given as a way of apologising, at funerals, and other occasions.

The advertiser employs the adjective, *own*, in the clause “we provide you with arranged flowers in our *own* vases every Monday...”. The adjective *own* is describing the noun, *vases*, where the customers are informed that *from as little as N\$300 per week* that they are paying for the flowers is all that they have to give. They do not have to pay for them. *Petals Delight* will provide their customer with their own vases, in other words, the customers are getting the vases for free. Customers would prefer to go to the business that dishes out things for free; they will not go where they will be charged for vases. Customers will be attracted to a business that offers free delivery of flowers because they do not have to worry about driving every Monday to go to Petal Delight to go pick up their corporate flowers.

The advertisement has many convincing messages that are made with the purpose of attracting readers to buy their flowers. The sentence *Fresh flowers provide the image of success for your business* is convincing customers to order flowers with *Petals Delight* since flowers are regarded as an image of success for a business. Every business owner wants his/her business to prosper by increasing sales and increasing revenue; therefore, they will try to order flowers for their businesses. The sentence *Flowers make interiors more attractive and welcoming* entices customers/businesses to buy flowers to attract

their customers and make them to feel welcome, since flowers create a welcoming and a peaceful environment.

The advertiser did some scientific research to prove a point that *Flowers are believed to bring about positive emotional feelings in those who enter the room.* They are using theories that are proven, to make their customers believe that they are serious about their products and services, and to make customers gain their trust, knowing that they are buying flowers from experts in flowers. People who are feeling sad and down will believe that once they buy flowers, they will feel better. “When clients first arrive at a business, *flowers display an unspoken message that you are above the rest.*”

Flowers are perceived to be a tool that carries the unspoken message that the business is the best among others. The business is trying to give all the advantages of flowers that they can think of as a way of attracting customers with only the good part of flowers, forgetting that flowers also have disadvantages even if they are not many, but these are not given.

4.20.6 Stylistic devices and images

The advertisement is decorated with many colourful flowers to make it look more beautiful, thus making it to look more attractive to the readers. The use of different font faces, sizes and colours are employed in a creative and effective manner to enhance the success of the advertisement. Roberts (2013) states that, when colours are added to words, they show interesting and exciting details and the quality of the strings of words that have been attached together support the objective(s) of the advertisement. Different colours are

4.21 AIDA Principle

4.21.1 Attention

4.21.1.1 Slogan

In order to capture attention, advertisement 20 employs the slogan, *Your happily ever after begins with us*. According to the graphical theory, the key words of a slogan are written with capital letters with the intention of focusing customers' attention. Boldface type letters are used in order to emphasise the key words of the slogan.

4.21.2 Interest

4.21.2.1 Personals pronouns- we, you, us, our, your;

Using the second person, *you*, represents a direct address to the potential customer, and it helps to shorten the distance between the client and those who provide that particular service. Moreover, using the expressions *to you, you are...or you have to...*, encourage customers and give them the feeling of priority.

4.21.3 Action

4.21.3.1 Use of unqualified comparison

Advertisers, at times, promote their product at the expense of others. They resort to unqualified comparison of products. Advertisement 20 achieves this by using the phrase, *Meeting your expectations*.

4.21.5 Linguistic devices

The use of adjectives is observed in this advertisement with the purpose of attracting readers to have an interest in the services that are advertised. *Your Wedding is VALUABLE ...we make it MEMORABLE*. In this statement, customers are politely reminded of how important their wedding is, and they want to assure their customers that they will make

sure that it is remembered for many years to come. VALUABLE can be something that is appreciated, respected, treasured or cherished, while MEMORABLE is something that is unforgettable, outstanding, extraordinary or impressive. These adjectives are well thought out to be employed in this advertisement, knowing that many couples wish for their weddings to be “the wedding of the century”, trying to impress everyone with their well organised wedding and for their wedding to be an extraordinary or unforgettable. For their wish to be fulfilled without any stress, they are likely convinced to work closely with GALAXY PRINTING to make their dreams come true.

The noun, *wedding*, is repeated in the advertisement for emphasis, to show that the whole advertisement is focusing on weddings, and is meant for those who are planning their weddings. The use of personal pronouns can also be noticed in the advertisement to show the advertiser is addressing readers directly by making it more personal, and in this way, readers are more likely to respond to the advertisement. In the statement, *Your Wedding is VALUABLE ...we make it MEMORABLE*. There is the use of *Your* and *we*, making it more friendly and trying to create a bond with the customers.

Your Happily Ever After Begins with US! This statement is intended to make customers trust GALAXY PRINTING and feel that there is someone thinking and caring about them, who is willing to help them prepare for their wedding. Happily Ever After with the adverb *happily*, sounds good in potential customers’ ears, and that is what everybody wishes for, a happy life with their spouses after their wedding

Customers are reminded that GALAXY PRINTING is meeting customers’ expectations, making potential customers have high expectations and trust in this business’ service

delivery. The verb, *meeting*, is an indication that they are giving their customers a promise to meet whatever they are expecting, so that they make them happy by working very hard to make it happen.

4.21.6 Stylistic devices and images

The design of the whole advertisement is beautiful, with an attractive background. The background is made up of pictures of flowers and roses here and there, a happy newlywed couple at the ocean during the sunset that makes the view look very attractive, rings of the groom and bride. There are banners of happy customers that serve as living testimony to this business's creative work to show that any customer that gets help at GALAXY PRINTING goes home with a happy and smiling face. Some pictures show products and services of what they offer to show the quality of their work, that not only will they give customers their words, but the action tells a great deal.

There is ellipsis in *Meeting Your Expectations...* and *Your Wedding is VALUABLE ...we make it MEMORABLE*. Alabi (2008) upholds that ellipsis has three main functions in stylistic, namely to emphasise, create brevity and avoid ambiguity. The advertiser, in this case, employs ellipsis for purposes of emphasis and brevity because one can see that some words between the first phrase *Your Wedding is VALUABLE* and the second phrase *...we make it MEMORABLE, Meeting Your expectations...* are left hanging to make the reader think critically about them.

VALUABLE and MEMORABLE both have a repetition of a suffix, ABLE, to show potential customers that they are able and capable to do what they do as a business. The advertiser employs bold letters, as well as different font sizes, faces and colours to make

the advertisement more attractive and interesting. There is capitalisation in the advertisement, for example, VALUABLE, MEMORABLE and US. Some words start with a capital letters and the other letters are small. The personal pronoun, US, is capitalised to emphasise that they are the ones to begin the couples' journey of entering into marriage because they are giving the service to make their wedding day a memorable one.

4.22 Conclusion

In this chapter, the researcher presented and analysed different advertisements that were collected from businesses in Ongwediva and Oshakati in the Oshana region of Namibia. The advertisements were analysed by employing critical discourse analysis and the AIDA model of marketing.

Twenty advertisements were analysed by looking at linguistic and stylistic devices that were employed to make the messages in the advertisements more interesting, eye-catching and attracting customers and readers. An examination of how the English language in the selected advertisements reflected the AIDA principle of advertising was presented.

CHAPTER FIVE

DISCUSSION, CONCLUSIONS, AND RECOMMENDATIONS

5.1 Introduction

This chapter deliberates the findings that emanated from the research. It discusses the implications of the results in relation to the research objectives. Thereafter, the chapter provides a critical evaluation of the outcomes, as well as suggests recommendations that could be implemented in order to improve the impact of advertisements. The chapter concludes by citing the limitations of the research and proposes aspects that could be explored in future investigations.

5.2 Discussion

From the data analysis, it is found that 40% of the 20 advertisements assessed employ figurative language in the form of similes, metonymy, metaphors, puns (word play), apostrophes, symbols and paradox. While 32% employ rhyme, alliteration, assonance, consonance, rhythm, and onomatopoeia. Approximately 28% of the advertisements employ rhetorical devices, such as repetition, comparison, parallelism, antithesis, and hyperbole. This is in line with what was deduced in the literature review. Noticeably, in the literature review, Kannan and Tyagi (2013) argue that, in advertising, the use of figurative language, rhyme, comparison, parallelism, antithesis and comparison play a crucial role in conveying the intended message. As such, they advise that these aspects need to be considered during stylistic analysis. Kannan and Tyagi (2013) also illustrate that, for an advertisement to have a great impact on the customer, attributes such as the

visual content and design have to be well balanced. Kannan and Tyagi's proposals were incorporated in the analysis of the advertisements.

5.2.1 AIDA principle

All advertisements in Ongwediva and Oshakati that were analysed incorporated the AIDA principle in their advertisements. They did so through the stylistic use of the English language and the use of images. As such, they attracted the attention of customers by using adjectives, nouns, verbs, adverbs and pronouns, and also through different designs, colours, slogans, font sizes, font faces, images and others.

Interestingly, some advertisers adapted to the AIDA principle through the use of different colours. Potential customers were made aware of their products and services through the use of different attractive colours in the advertisements. In particular, advertisements 1, 2, 5, 7, 9, 18, 19 and 20 employ different colours to make the advertisements more interesting and eye-catching to customers with colours from red, blue, white, purple, green, yellow, orange, brown, pink and others. Earlier in the literature review, Roberts (2013) concurs that, when colours are added to words, they show interesting and exciting details and the quality of the strings of words that have been linked together strengthen the objective(s) of the advertisement.

Furthermore, most of the advertisements conformed to the AIDA principle in employing pictures that served as an attracting tool in advertising. Advertisements 2, 4, 5, 6, 7, 9, 10, 11, 12, 14, 16, 17, 18, 19, and 20 incorporate pictures to make their advertising livelier, original and entertaining. Nekongo (2017) posits that a smile is a symbol of joy, peace, happiness and contentment. Readers would want to know why the portrayed person is happy; therefore, they would spare a moment to read the advertisement. Noticeably,

people whose pictures were employed in advertisements had facial expressions that looked impressive, comfortable, and such lifestyles are emulated by the readers, thinking that they will be like them if they employed the advertised products and services.

Some advertisers employ emotive words and phrases to appeal to the emotions of the readers. It is visible in advertisement 1: *turning little angels into future leaders*. This conforms to the AIDA principle because parents will feel as if they are being talked to directly, as their children are called angels, turning into future leaders through the provision of quality education. Advertisement 4, in the same vein also conforms to AIDA principle as readers are attracted by the slogan, *The best fashion designer in town*, which attracts people to approach this boutique for the best fashion designer in town.

In some cases, adjectives are employed to attract customers and inform them about different products and services on offer. Most advertisements make use of adjectives, as in Advertisement 1: *quality* education, *safe* and *friendly* environment; advertisement 9: *easy*, *affordable*, *accessible*; Advertisement 12: *affordable* yet *exclusive* and Advertisement 20: *valuable*, *memorable*. Adjectives and adverbs appeal to potential customers because they are persuading readers to try different products and services that these businesses offer because the customers are offered quality education and the environment is friendly, the cash loan is easy to obtain, it is affordable and accessible. Advertisement 12 offers customers affordable and exclusive stones, and Advertisement 20 offers services that are memorable and valuable to customers. Other adjectives that add value to the advertisements and to the English language employed are *responsive* and *caring* staff, *stronger*, *luxury*, *excellent*, *quick*, *exclusive* and *low* interest. Such adjectives

are short and sweet, making them to be memorable and that, in turn, makes customers remember them for a long time and respond to what is being advertised.

Phrases, such as *It's time for you to do your unlimited shopping* in Advertisement 18, *free delivery* in Advertisement 19, *Your happily ever after begins with US!* in advertisement 20 and *Be stronger than your excuses* in Advertisement 16 are attracting customers, creating the desire to take action by approaching these businesses for the different services that they offer. People like things that are for free, and they will be persuaded to order flowers to be delivered for free. Everybody wishes to go for unlimited shopping, but they are limited by money, so they will take the cash loan to borrow money and go for shopping.

Adverbs are used in the English language to carry the messages that provide customers with more information about activities that different businesses do, with the purpose of convincing customers to purchase products and services. Some adverbs are: We can help you brand your business *effectively*, Borrow *wisely* for the important goals in your life!, cut natural stone *more efficiently* at less cost and *more consistently*, and *scientifically* proven. Nouns are also employed in the language to bring the message across: *home*, financial *rescuer*, unlimited *shopping* and others.

The use of imperative verbs in Advertisements 5, 6, 15 and 16 conforms to the AIDA principle. *Enrol with us today!!!* in Advertisement 5, *come do your next project with us!* in Advertisement 6, *Hurry while seats are available!* in Advertisement 15, and *train at YAP Gym*. The advertisers are talking directly to the potential customers, and they make readers feel obliged to respond to their commands; it will happen through showing their

desire to try the products or services, and that will lead to them taking the action of paying or buying for the services or products.

The use of rhetorical questions aid advertisements to attract customers and convince them to buy products and pay for services. Such questions are in Advertisement 6 *Want to brand your business?* and in Advertisement 15: *Thinking kids school bus?* These questions are directed to the audience, they leave potential customers thinking more about what was asked. The customers also try to answer them by creating the desire in them and taking the action to pursue services from such service providers.

All these devices employed in the English language have added value to the advertisements, making them look and sound attractive and interesting in the eyes and ears of the potential customers.

5.2.2 Linguistic devices

A great number of linguistic devices were employed in advertisements analysed in this study to target young adults. Vaicenoniene (2006) states that most marketers appeal to the emotions of the audience through extensive use of adjectives (see 2.2.1). Adjectives were commonly incorporated in the 20 selected advertisements in this study. Adjectives such as “free” and “new” were often used and they made the advertisements more appealing and convincing.

The findings of the study are in agreement with what was established in the literature review. For example, Vaicenoniene (2006) points out that adjectives, when employed in an advertisement, have the tendency to appeal to the emotions of the audience.

5.2.3 Stylistic analysis

Stylistics is the study of the linguistic features of a literary text. As such from the analysis, it was noticed that graphology was used in most advertisements. In some cases, its use was observed in punctuation, italicisation and capitalisation to express stress and intonation.

The next section discuss the recommendations that emanated from this research.

5.3 Recommendations

During the research, it was noticed that there was fierce competition among companies. As such, in order to survive these competitions, the people who use advertisements are expected to use effective and efficient lexical items that will attract the attention of not only regular viewers but the novice as well. For these reasons, the language of the advertisements deserves to be taken up for detailed linguistic study. In view of this, the following recommendations are made.

5.3.1 Invest in research and development of language use

Language is a dynamic and vibrant phenomenon and is never static. It keeps rolling and changing with the times, emerging trends and evolving fashions. As the language keeps widening, it inevitably undergoes many refreshing and widening changes. For example, development of new styles and registers takes place.

In order to keep in line with these changes, it is recommended that companies invest in research and development with regards to language use in advertising texts. Such research will enable them to compete effectively with other companies and, more so, keep track of cultural advancements that take place in the different linguistic domains of society.

5.3.2 Develop coinages

In order to withstand fierce competition, companies are urged to develop coinage. Coinage is understood to be the act or an occasion for inventing a new word or an expression. The rise of electronics and computer studies and information technology has immensely expanded the boundaries of English language. Fresh words and coinages have come into the language. Companies could embrace the emergence of these new coinages and standardise them in their advertisements.

5.3.3 Use of jargon

It is also recommended that companies could use jargon in their advertisements. Jargon is usually speech or writing containing specialised words or constructions. Thus, there is legal jargon, medical jargon and business jargon, among others.

Jargon often distinguishes itself from other registers by having a number of distinctive words and by employing words or phrases, in a particular way. Jargon in advertisements could help companies differentiate their products.

5.4 Limitations and future research

The study undoubtedly unearthed several opportunities for further work. Due to time constraints the study only investigated SMEs operating in the Oshana region in Namibia. Future research could investigate SMEs from a wider sample. Exploring the language use in this manner may perhaps result in obtaining conclusions that could be generalised over a bigger population.

Furthermore, the current study was inductive in nature and as such applied a qualitative approach to establish the barriers. Future studies could adopt a different philosophy and employ both quantitative and qualitative techniques in order to gain more insight. Finally, future research could build from this study and investigate and quantify the impact of language use in advertisement texts.

5.5 Conclusion

This study aimed to analyse the English language used in advertising texts by SMEs operating in the Oshana region. However, during the problem definition phase, the study established that it was now commonly agreed that stylistic analysis helps in dissecting advertisements and as such could be used to link persuasive language to relevant cultural contexts. However, not many studies on the language styles employed by small to medium entrepreneurs in advertising texts in Namibia have been conducted. Instead, a few related studies have focused on other issues.

As a result the aim of the study was to conduct a stylistic analysis of language use in advertising texts of SMEs operating in the Oshana region. To achieve this aim, the study explored and discussed the most common stylistic devices employed in the advertisements by these SMEs. It then analysed these stylistic features and examined how the English language, used in the selected advertisements, reflected the AIDA principle of advertising. In the end the research proposed recommendations that SMEs could use in advertising.

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APPENDICES

APPENDIX 1: Ethics for the respondents

P O Box 90165

Ongwediva
Namibia

10 May 2018

Dear Sir/Madam

**SUBJECT: REQUEST FOR PERMISSION TO CONDUCT A RESEARCH IN
YOUR BUSINESS**

I am Anna Iyaloo Namwandi, (student number 200522485), a Master of Arts in English Studies (MAES) second year student at the University of Namibia. I am conducting a research in the fulfilment of my Master of Arts in English Studies dissertation which is entitled: A STYLISTIC ANALYSIS OF LANGUAGE USE IN ADVERTISING: A STUDY OF ADVERTISEMENTS OF SELECTED SMALL TO MEDIUM ENTREPRENEURS IN OSHANA REGION.

The purpose of this study is to identify and analyse the stylistic features used by SMEs in advertising, and it will also examine how language is used to convey meaningful and intended messages in different contexts.

I am hereby seeking permission to collect data from your business outlet, through printed advertisements that are displayed outside the business.

I am declaring that all interactions and observation in this regard will be treated with utmost anonymity, confidentiality and it will only be used for academic purposes. The copy of the research report will be made available upon completion, for other scholars to make use of it. Your business is welcome to request for an electronic copy, should your good office wish to acquire one.

If you require any further information, please do not hesitate to contact me on my mobile phone number 0812093010 or email address: annanamwandi@gmail.com. Please sign the attached consent form. Thank you for your time and consideration in this matter.

Yours Faithfully

Anna Iyaloo Namwandi (Ms)

(200522485)

Your business' participation in data collection is greatly appreciated.

Please sign below to permit your consent for your business to participate in the research.

Business name: _____

Post designation: _____

Name: _____

Signature: _____

Date: _____

APPENDIX 2: Ethical clearance**ETHICAL CLEARANCE CERTIFICATE**

Ethical Clearance Reference Number: FHSS /371/2018 **Date:** 13 March, 2018

This Ethical Clearance Certificate is issued by the University of Namibia Research Ethics Committee (UREC) in accordance with the University of Namibia's Research Ethics Policy And Guidelines. Ethical Approval Is Given In Respect Of Undertakings Contained in the Research Project outlined below. This Certificate is issued on the recommendations of the ethical evaluation done by the Faculty/Centre/Campus Research & Publications Committee sitting with the Postgraduate Studies Committee.

Title of Project: A Stylistic Analysis Of Language Use In Advertising: A Study Of Advertisements Of Selected Small To Medium Entrepreneurs In Oshana Region

Researcher: ANNA IYALOO NAMWANDI

Student Number: 200522485

Supervisor(s): Dr S. S. Shipale (Main) Mrs B. A. Beukes (Co)

Faculty: Faculty of Humanities and Social Sciences

Take note of the following:

- (a) Any significant changes in the conditions or undertakings outlined in the approved Proposal must be communicated to the UREC. An application to make amendments may be necessary.
- (b) Any breaches of ethical undertakings or practices that have an impact on ethical conduct of the research must be reported to the UREC.
- (c) The Principal Researcher must report issues of ethical compliance to the UREC (through the Chairperson of the Faculty/Centre/Campus Research & Publications Committee) at the end of the Project or as may be requested by UREC.
- (d) The UREC retains the right to:
 - (i) Withdraw or amend this Ethical Clearance if any unethical practices (as outlined in the Research Ethics Policy) have been detected or suspected,
 - (ii) Request for an ethical compliance report at any point during the course of the research;

UREC wishes you the best in your research.

Dr. E. de Villiers: UREC Chairperson

Ms. P. Claassen: UREC Secretary